

**MULTI-LOGUE: SOCIO-SPATIAL EXPLORATIONS
WITHIN THE METROPOLITAN CITY**

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DECEMBER 2005

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**MULTI-LOG METROPOL KENT ÜZERİNE SOSYO-
MEKANSAL DEĞERLENDİRMELER**

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MULTI- LOG METROPOL KENT ÜZERİNE SOSYO- MEKANSAL DEĞERLENDİRMELER

ÖZET

Mimarlığın aslını tasarımı oluşturursa da eğitimi tasarımı nasıl yapıldığına ilişkin asıl üretken kısım demonstratif bir nitelik taşıyanıdır. Bu sebeple mimarlık doğa bilimlerinden insan bilimine geniş bir çerçeve içerisinde pek çok disiplinle etkileşimli bir yapı sergiler. Bilim ve felsefe dünyasında meydana gelen değişimlerle mimarlık günümüzde barınma işleviyle ilişkili pragmatik yanı sıra kendisi için yeterli bir meşruiyet aracı olarak görülmekte, soyut düzlemde sanatsal yanı sıra meşruiyet sağlama arayışına girmektedir. Bu duruma ilişkili olarak postmodernizm çoğulculuk prensibine dayalı yaklaşımla artık tekil doğrunun var olmayacağını, çokluk içerisinde öznel akıl yürütmelerin var olması gerektiğini öne sürmüştür. İçinde bulunduğumuz dönemde, kent ve kültür kavramları tekil temsiliyet araçlarıyla açıklanamamaktadır. Sürecin ortaya koyduğu yeni metafor, kentsel ve kültürel deneyimler üzerine farklı yorumlar içeren okumalardır. Mimar ve tasarımcılar olarak cevaplanmamız gereken asıl soru bu çok katmanlı kentsel / kültürel strüktürü nasıl okumamız ve yorumlamamız gerektiğidir. Tez bu noktadan hareketle metropol kent ve kentli arasındaki ‘multi-log’u sorgulamaktadır. Bu okuma çalışmasında tüm strüktürleri açık sistemler olarak değerlendiren dekonstrüksiyon araç olarak kullanılmaktadır. Tez temel olarak dört bölümden oluşmaktadır. İlk bölümde aydınlanmadan beri süregelen kentsel değişim ve sonuçları üzerinde durulmakta, mimarlık epistemolojisi bu çerçevede değerlendirilmektedir. İkinci bölümde çağdaş metropol kent ve toplum temsiliyet araçları üzerinden incelenmekte, güncel duruma ilişkin değerlendirilmeler yapılmaktadır. Üçüncü bölümde kentin bir metin olarak okunması üzerine yapılmış çalışmalara yer verilmiştir. Dördüncü bölümde sermayenin serbest akışı ve küreselleşmenin etkisiyle güçlenen fiziksel çevrenin sürekli değişimi ve toplumun bu duruma adaptasyonuna ilişkin geleceğin metropol kent kurgusunu ortaya koyan mimari-kentsel projeler üzerinden tek işlevlilik çok işlevlilik geçicilik kalıcılık gibi temalar incelenebilmektedir. Tez toplumun değişimi ve geleceğin tasarımıyla ilişkin saptamalarını ve metropol kent üzerine çoklu okumalarını içeren anket çalışması ve bulgular ile sonuçlanmakta, ele alınan soruların nihai cevapları okumanın çoklu niteliğine uygun olarak okuyucuya bırakılmaktadır. Mevcut düzende fiziksel lokasyonlarda yaşanan değer değişiminin sosyal yaşantıyı nasıl etkileyeceği sorusuna cevap arayan tez çalışması kentsel tasarımı toplumsal sorunluğunu arayış serüvenidir.

MULTI-LOGUE: SOCIO SPATIAL EXPLORATIONS WITHIN THE METROPOLITAN CITY

SUMMARY

Though the essential part of architecture has been design, ways to produce design as a methodology may have never been demonstrative in architectural education. For this reason, architecture should be regarded as an integrative structure whose boundaries range from natural sciences to social sciences and humanities. Enabled and driven by changes in science and philosophy, architecture today doesn't see utility as a sufficient reason for itself. Though being closely related with dwelling its essential axis as a work of art is seeking a kind of reasoning in abstract theoretical field. In response, post modernism by evaluating the plurality in reasoning and claiming there should never be a single truth, has proposed producing a system which would enable integrative subjective interpretations. Looking at the city as a medium one may see that it no longer corresponds to a significant entity, nor does culture. The current metaphor for the city and culture is the text, which enables an infinite number of readings of urban and cultural experiences. As architects, designing potential environments for the society to make them livable, our main problem to answer should be how to conceive of and convey current representations of the city and culture through reading the multi-layered urban spatial structure within such a rich mix of choice. The thesis would from this point of view try to question the multi-logue of the metropolitan city with the dweller. The methodology of this reading challenge would be deconstruction whose suggestion is accepting all structures as open systems. In this respect, city and culture would both be regarded as living organisms that carry change in their formation. The basis of the thesis is mainly in four parts. In the first part the processes of urban change and their outcomes in terms of urban form are discussed and reviewed from the Enlightenment onwards to provide the theoretical basis for the other parts. In the second part the city and society are analyzed as artifacts of material culture using deconstruction as methodology. Third part of the thesis examines the studies taken so far which read the city as text. Fourth part of the thesis examines new metaphors of design, mainly new typologies and flexible-multifunctional buildings as response to constantly changing metropolis. Finally a research design is made to have the multiple readings / interpretations within the metropolitan city and to know how the society may/ may not integrate with what design offers the foreseeing the future. With respect to 'multi-logue' proposed, the final answers of the questions the thesis is trying to answer are left open to discussion. The thesis which is mainly seeking a response to how the value changes in physical locations effect/ would effect social life is an adventure in search of urban design's social responsibility.

1. INTRODUCTION

‘Let everyday life become a work of art’ (Lefebvre, 1984)

Through philosophy, discourses on space and its meaning have been the kernel of thought. The reason is that interpretations of space imply many theories and practices together in cultural, economic, social, political contexts and those reflections on different disciplines may be examined synchronically through space. This interdisciplinary structure of spatial discourses makes their relation a vital discussion issue. Enabled especially with the onset of poststructuralist philosophy in 70s, the dynamic relation between object and space has become present. Not only in theory, but also in practical platform of philosophy, architecture, many paradigms regarding being ‘in between’ have emerged. These paradigms, when compared to Descartes’ philosophy of single truth and rationality, are much more encouraging in developing subjective interpretations (or fictions) and enable a skeptical perspective.

Today, architecture itself is no longer seen merely as a fine art, but as a discipline ‘in between’ aiming to enable the bridge between technology and social-economic need through design and the appropriate use of resources.

Though the essential part of architecture has been design, ways to produce design as a methodology may have never been demonstrative in architectural education. For this reason architecture should be regarded as an integrative structure whose boundaries range from natural sciences to social sciences and humanities (Ergüney, 2005)

This interdisciplinary structure of architecture has led its boundaries to be too broad and depended on not only concrete but also abstract issues. As consequence, examining the reasoning of architecture is an attempt to go through many disciplines which are related. Figure 1.1 is formed to reveal the interdisciplinary structure of architecture and urban design.

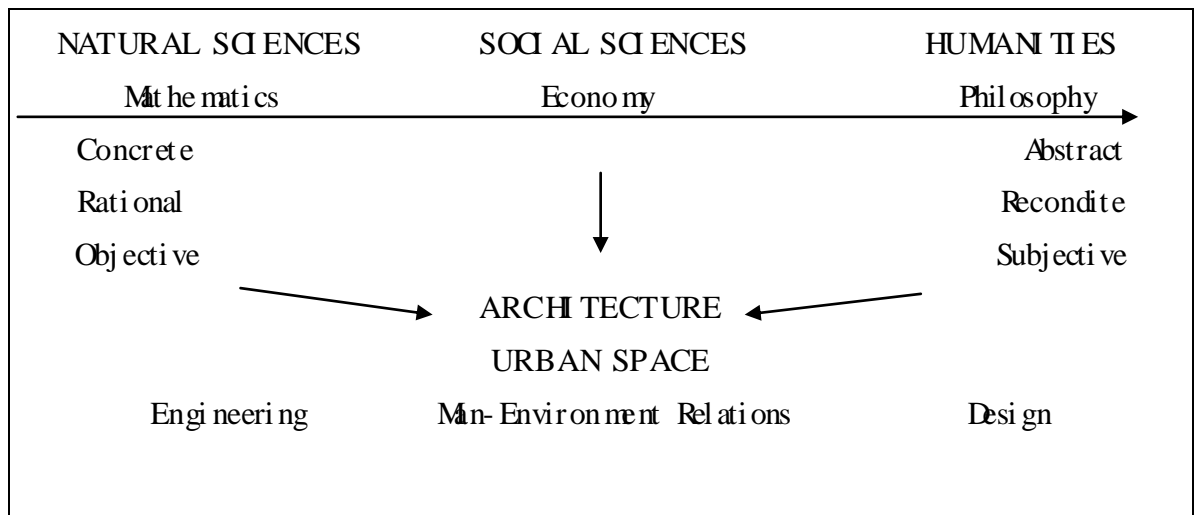


Figure 1.1: Architecture and Urban Space within Sciences

Being closely related, the thesis tries to question the reasoning of architecture through different disciplines, arguing that while urban designers might create potential environments, people create effective ones. From this point of view urban design is regarded as rather an integrative process than just the physical or visual appearance of development.

Though geometrically, space may be defined as an empty volume as Aristotle said, its connotations seem to be much broader. This broad structure is a consequence of the city's heterogeneity and its formation of being a living organism open to all external sets most important of which is its dialogue with the society.

Space and society are closely related: it is difficult to conceive of 'space' without social content, and, equally, to conceive of society without a spatial component. The relationship is best conceived as a continuous bilateral process in which people (societies) create and modify spaces while at the same time being influenced and changed by them in various ways. Accordingly, in the thesis it is claimed that while urban design's boundaries may often be fuzzy, the heart of its concern is about making places for people.

However, today, due to the fact that society and metropolitan cities have undergone constant changes regarding social and physical attributes, there has appeared a decrease in the perception of environment. In the view of that, the problem statement of the thesis may be listed under three observations:

1. public spaces losing their original character, changing identity
2. growing dissatisfaction with the visual environment
3. ideas significantly changing and improving about how urban environments should be designed

Deconstruction, main philosophical thought to be referred in the thesis as a methodology is a term coined by French philosopher Derrida in literature. Deconstruction is about the hidden relations between structure, space and foundations. Deconstruction in literature is a way of reading and theory of language that seeks to subvert, dismantle, and destroy any notion that a text or signifying system has any boundaries, margins, coherence, unity, determinate meaning, truth, or identity. Unlike structuralism which privileges structure over event, deconstruction insists on the paradox of structure and event. Derrida thought that texts could be re-interpreted with an awareness of the hierarchies implicit in language. He does not think that we can reach an end point of interpretation, a truth (Derrida, 1976).

The prefix *de-* used in the word deconstruction implies removing and tearing off into pieces whereas *-con-* implies the rearrangement between the pieces. As a concept containing linguistics and textual interpretations, it has been used to break the rigidity of social structures regarding culture, literature and such other discourses.

How may we, then, relate deconstruction into culture and urban space? With regard to the theory, if all structures are, indeed, open Derrida (1978), then the most remarkable concepts to illustrate his theory are the individual\ society and the city as an urban space as they are constantly changing with their ever-ending inputs and outputs. The thesis, from this point of view, mainly focuses on the dialogue in-between, the reading challenge and some key aspects of urban design's social dimension viewing urban design as a task for and about people.

Seeing the city as a laboratory, technology and globalization as an incubator of the new phenomenon and architecture as a generator, the study intends to examine the crisis of representation, visual image and cognitive process of perception from modernization process onwards while questioning the view of designers advocating 'new and good' design as a means to achieve desirable outcomes.

The space is characterized by a wholeness constantly changed and influenced by movements of actualization and modernization which are themselves deeply affected

by technological advances and alterations upon the society itself as well as on the daily social relationships. The hypotheses of the thesis are as follows:

1. Like a style, the city is meshed with the society that produces it and therefore cannot be changed until society has itself radically altered
2. The crisis in architecture may only be dealt with social negotiation. If not, it becomes a must to seek artificial reasoning in the field

Through study, this reasoning of architecture is examined through interdisciplinary fields: history, sociology, and philosophy.

The thesis is mainly in four parts. Following introduction, in the second part of the thesis it's intended to focus understanding more clearly upon the nexus of architectural epistemology, mainly of rationality and social actuality. It implies with a broad discussion of the context within which urban design takes place. This part may be summarized under four main headings. First, the processes of urban change and their outcomes in terms of urban form are discussed and reviewed from the Enlightenment onwards to provide the theoretical basis for the other parts. In this part issues of change in the contemporary urban context are outlined and discussed referring to modernization. Second, the city and society are analyzed using deconstruction as methodology. In this part the contemporary city is examined as an artifact of material culture using representation as a tool for questioning the theory in order to comprehend the problem. This part mainly deals with the dimensions that constitute the everyday material of urban design which, we, as designers have the scope to change and manipulate. Thirdly, the metropolitan city is 'read' through analyses of main theories. Fourth, new metaphors of design are evaluated, mainly new typologies and flexible-multifunctional buildings as response to constantly changing metropolitan cities. Finally in the third part a research design is made using quantitative methods. In the questionnaire, questions were asked to know how the society sees the metropolis and how they may/ may not integrate with what design offers them foreseeing the future. The aim of the research design is to have the multiple readings / interpretations *within the city* from a variety of perspectives from the society and to discuss multi-functional / flexible buildings as a solution for the undefined society of the future. The thesis is ended with discussion and conclusion part.

Figure 1.2 is for need to expose the chronological theoretical evaluations regarding architecture and to give a basic outline of the theoretical framework. In this short summary diagram epistemology of architectural thinking has been revealed in connection to main paradigms to be referred in the thesis.

PREMODERN	Aristo (B C 384-322) - Time as us \ Genesis \ world before creation-without order
ARCHITECTURE:	Bringing order to chaos by making distinctions Chaotic Space: CHROA
MODERNISM	Rationality, Enlightenment, Renaissance, Capitalism
EMPIRICISM	Practical experience / reality
POZITIVISM	Subjective data
PRAGMATISM	Pragmatic knowledge
DETERMINISM	Similar situations / similar consequences
RATIONALISM	Duality / cause - effect
IDEALISM	Former subject - individual
CRITICS:	Adorno & Horkheimer, Habermas, Kuhn, Feyerabend
POST-MODERNISM	readings-interpretations - deconstruction fragmentation - chaos - pluralism

Figure 1.2: Chronological Theoretical Evaluations Regarding Architecture

2. DE-CONSTRUCTING THE METROPOLITAN CITY AND DWELLER

2.1 Modernity, Enlightenment and Tabula Rasa

The last decade has witnessed a reinvigoration of theoretical discussion within the discipline of urban design.

The problem with which we face today is that urban environments have changed significantly, as have ideas about how they should be designed, changed and improved. Enabled and driven by globalization, the significance of ‘place’ seems to have diminished.

In the age we live, the society has undergone changes the most important of which are social, economic and political. From modernity to post modernity, fordist production to postfordist, industrial to informational, national to transnational, essential transformations have emerged in our conception of the world. In this panorama, the metropolitan city may be regarded as the scene in which all these changes take place.

Traditional urban space may be seen as the state of urban form immediately prior to the onset of industrialization and urbanization. From antiquity onwards, urban spaces have been considered as places which reflect the identity of the city and dweller and in which social interaction takes place.

Before the modern period only some building types - churches, town halls, palaces etc. used means of gaining distinction. These buildings were mainly public buildings, than private.

With the modernization and the processes of urban growth in pre-industrial cities, urban form has shifted from organic to planned.

The roots of modernity as an Enlightenment project go back to Renaissance. It was in that period that the transition from organically evolved to planned cities started to take place. Examples of such development are given in the Figure 2.1 and classified under some headings: (Kostof, 1991)

Design of squares and public spaces (the Place Vendôme and Place des Vosges in Paris), street systems (Sixtus V's plans of Rome, Haussmann's remodelling of Paris), extensions to existing cities (Edinburgh New Town, the Cedra Plan for Barcelona), the redevelopment of fortifications (the Ringstrasse of Vienna)

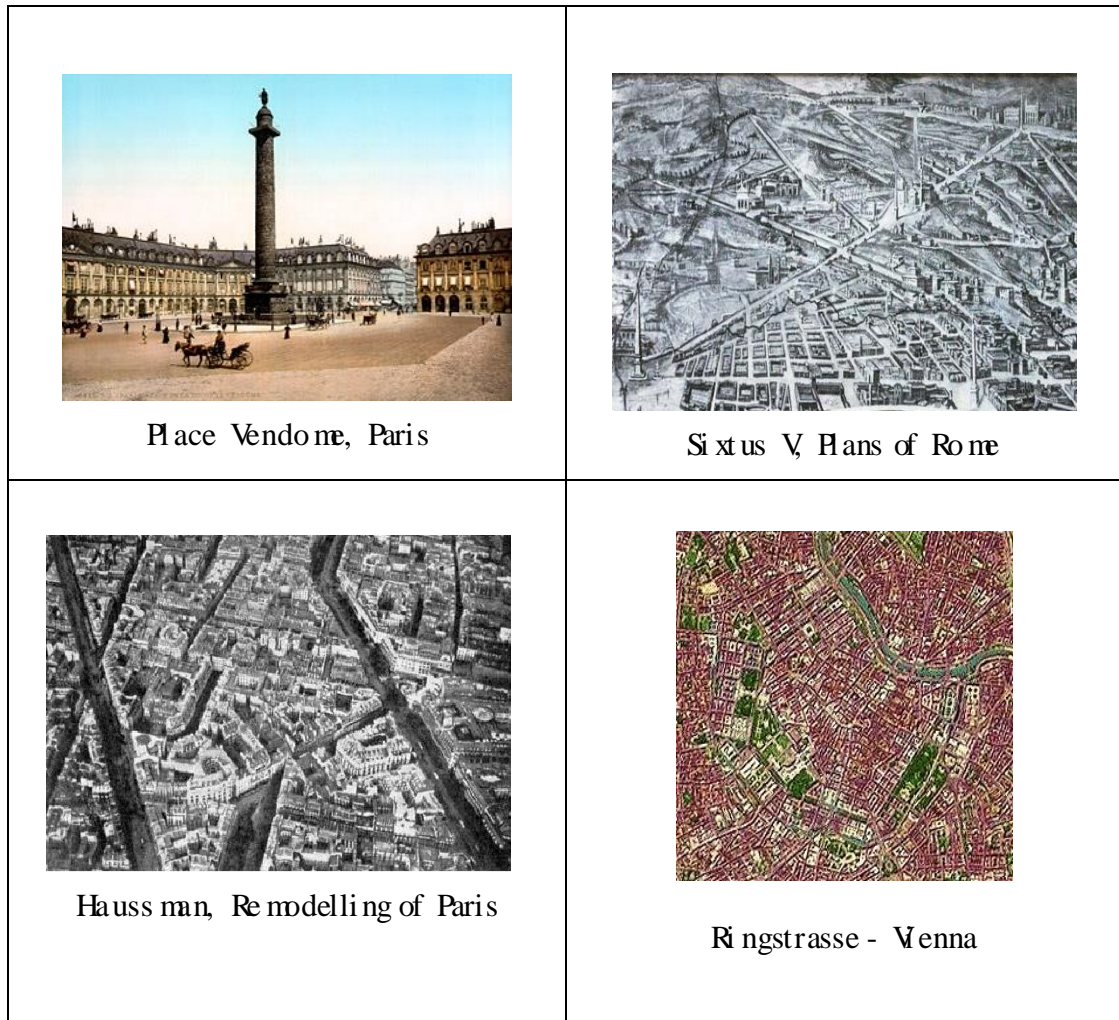


Figure 2 1: Planned Cities, Enlightenment (Kostof, 1991)

On the theoretical field, changes with modernity have also a great impact on philosophical basis.

The beginning of architecture is empty space-characterized by Plato in the *Timaeus* as the mother and receptacle of all created and visible and in a way sensible things. Architecture is an art of distinctions within the continuum of space, for example between solid and void, interior and exterior, light and dark or warm and cold. When such distinctions are made in a morpheus world is transformed into a world that has distinct parts organized in some particular way. On a modest scale, architects also make distinctions in space to depict the deity as an architect, with dividers in hand, bringing form out of chaos by separating and distinguishing (Mitchell, 1990).

For centuries work of architecture has been regarded as bringing order to chaotic nature. This tendency most probably resembles to philosophical approach of Kant

and German Idealism where man is the former and controller with his *logos* or Descartes *duality* where mind and body are accepted to be mechanisms, which work independently from each other. Descartes argued that the city should be the work of one mind, that if there is reason in a work, there should be order; but if there is chance in a work, it should be disorder and that it is possible to explain all events in the universe by cause and effect (Descartes, 1985).

Modernism in principle, has sought to form and change the society by the created physical environment. The main tendency has been to neglect unnecessary things in design in order to enable the main, fundamental to materialize easily.

It was with the growth of capitalism and rapid urbanization that mainly during the 19th century, the older scale and pace of city development was overtaken. Whereas before modernization urban development was mainly limited with certain standards, with the modernization new building materials and construction techniques, developments in transportation systems and related social and economic innovations enabled designers to create new concepts to meet new demands and challenges. The new principles of urban form were rational, usually orthogonal urban blocks.

These approaches remind us Modern architecture and Modern Urbanism which had the *Form Follows Function* approach as the kernel of thought. May a reasonably ordered, well defined city design bring social order to the city? In their book Pile and others (1999) describe life in the *Ville Contemporaine* from the eyes of a guilty person as follows in Figure 2.2:

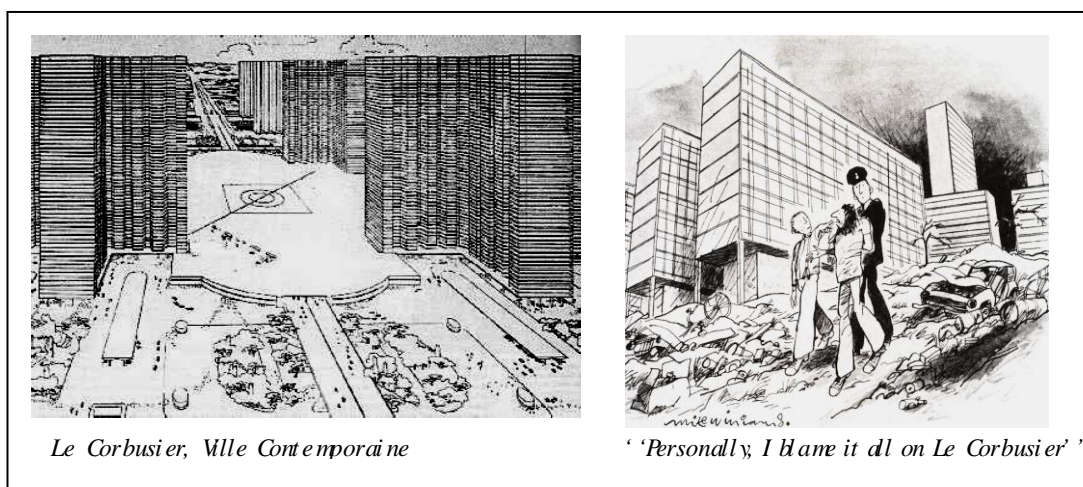


Figure 2.2: Le Corbusier, *Ville Contemporaine*, Social Order (Pile and others, 1999)

Modernist ideas in practice came after 1945 with post war reconstruction in Europe, slum clearance programs and road building schemes. The process was highly disruptive to infrastructure. The rapid pace of industrialization had resulted in overpopulation. Paris' remodeling by Haussmann (Figure 2.3) is a typical example of the issue. Given planning power on a grand scale, he proposed straight, arterial thoroughfares and contrived vistas. Cutting the slums with large boulevards, he planned a crossing of main axial streets, promoted new ring roads, and linked established points of activity in the city. Even today, Paris still symbolizes a rare example of a total destruction of a major city renovation of such a scale.



Figure 2.3: Haussmann, Rebuilding of Paris (Hle and others, 1999)

The changes on urban level from Industrial Revolution onwards were not unique to Paris. The structure of the city has gone into many changes and continued expanding regarding activity zones, main districts and the connection network. Many cities have had similar physical changes.

The new zoning system, which mainly proposed a land division regarding public land regulation especially to city governments aimed to control industry, commerce, and housing within its boundaries. Though may be seen a restructuring attempt on the fabric, it cannot be ignored that zoning may also be interpreted as a fragmentation akin to the post modern metaphor in our age.

Figure 2.4 Knox and Pinch (2000) shows how the transition from classical industrial city to fordist and post fordist metropolis took place.

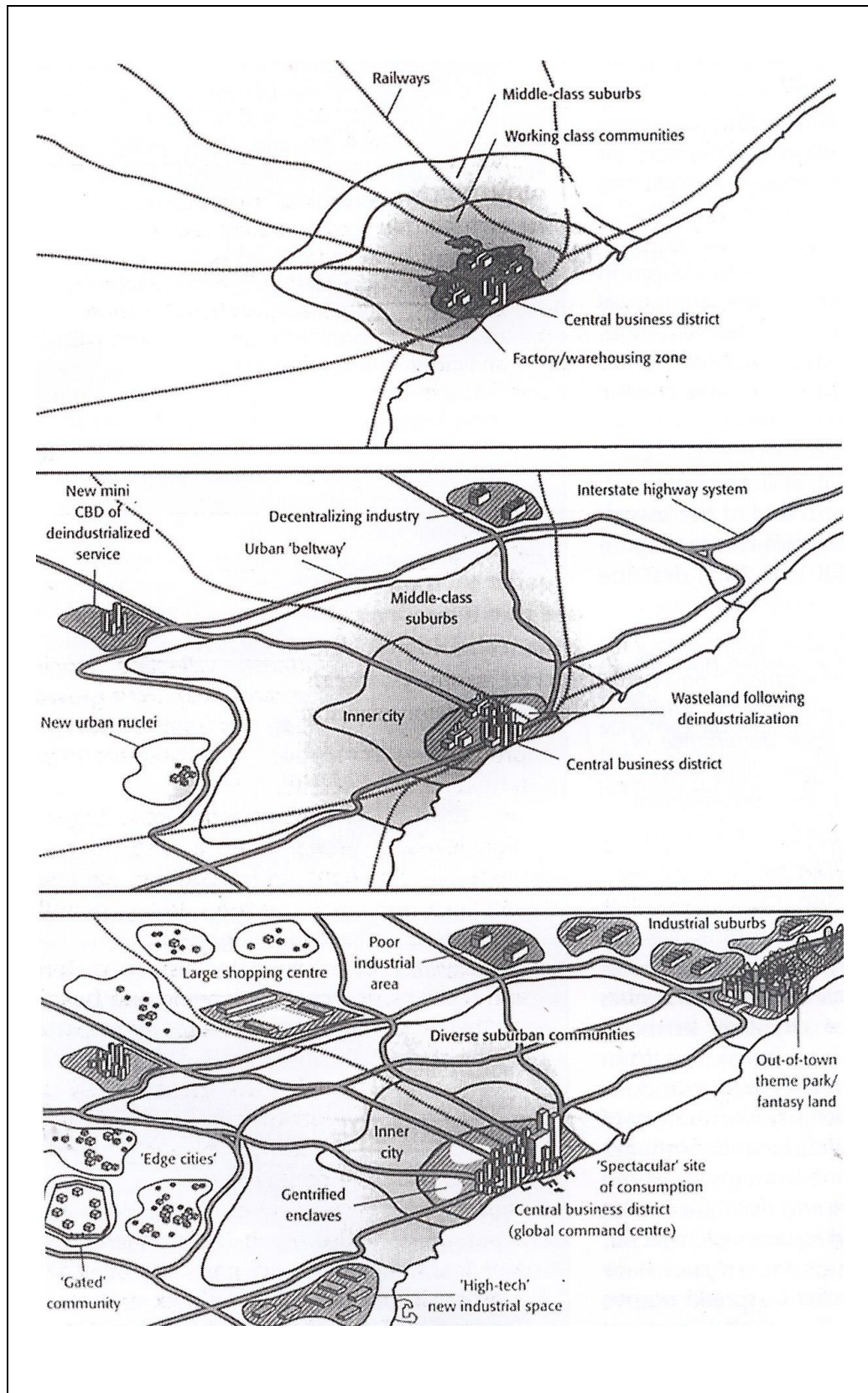


Figure 2.4: Transitions from Industrial to Fordist and Post - Fordist City

The theme fragmentation is not only in terms of urban form but also of economic and social geographies. Graham and Marvin (2001) describe the fragmentation as follows:

Complex patchworks of growth and decline, concentration and decentralization, poverty and extreme wealth are juxtaposed. Whilst downtowns may maintain their dominance of some high level service functions, back offices, corporate plazas, research and development and university campuses, malls, airports and logistic zones, and retail, leisure and residential spaces spread further and further around the metropolitan core.

As urban sprawl continued, land use systems need to be classified. The division of the city into categories of living, working, leisure and circulation was chronologically parallel to science being primarily preoccupied with relativity and indeterminacy. The transition process continued from industrial to Fordist and post Fordist metropolitan cities with urban sprawl. New theories and alternatives to planning have given visual dimension of urban design a new perspective.

The critics discussing the dialectics of Enlightenment came shortly after. From the participation point, modernism has usually tended to lack the dialogue with the end-user. Bauhaus designer Walter Gropius felt the masses to be too 'intellectually underdeveloped' to consult with his plans for housing projects. Le Corbusier, for example, suggested that people would have to be re-educated to appreciate his visions (Knox, 1987). Ultimately, he was of the opinion that city planning was 'too important to be left to the citizens'. In his book Le Corbusier (1927) proposes a new methodology for the future urban design:

erase pre-existing city; transcend culture, traditions, taste, history and environment; universal geometrical language: straight lines and right angles; efficiency: city as machine; strict functional separation; the plan as the expression of universal truth; the planner as the expert ruler, separate from politics; social change without revolution; the plan makes people free; change people's way of life through design

This radical transformation proposal for the city fabric has been a failure since it neglected the individual/society configuring it just as a part of its mechanism

Another attempt was to the problem of conservation in the favor of local versus international. Functionality, main theme of modern thought, led to mono-functional buildings, usually reducing the vitality of city center as a consequence of being internalized. Within the urban form this resulted as sculpture buildings, neglecting what they cause in urban context. As Hedman (1995) argues:

Traditional, centralized city form has evolved into a less legible landscape of sprawling polycentric cities. While individual buildings may be attractive or exciting in themselves, the cumulative effect is disappointing.

Enabled and driven by capitalism, mass production/consumption, homogenization the target of architecture has radically changed from sublime to efficient world, from singular and special to massive and ordinary. Whereas architecture before had been seeking a kind of reasoning in aesthetics, its axis changed very remarkably in its search for pragmatic concerns. Figure 2.5 reveals how architecture changed on visual dimension from sublime and special to efficient and ordinary.

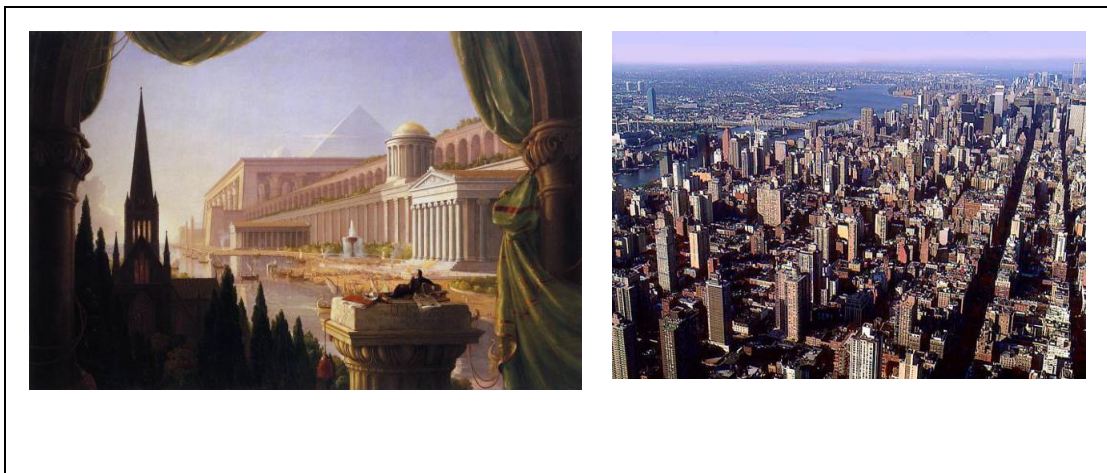


Figure 2.5: From sublime and special to efficient and ordinary (T. Cole Architect's Dream and Manhattan Today)

The architectural critic goes further with the books such as *Form Follows Fiasco* (Blake, 1974), *From Bauhaus to Our House* (Wolfe, 1981), *Complexity and Contradiction in Architecture* (Venturi, 1966) all questioning the purist, minimalist dogma which has increasingly become international.

As Adorno and Horkheimer (1997) argue:

The myth was already Enlightenment, and Enlightenment now reverts to mythology. Enabled and driven by modernism first consequence was that myth of the former ages turned into enlightenment, and nature into mere objectivity. As opposed to former ages, modern science and philosophy consist of no specific representation. Representation in modern thought has exchanged for the universal interchangeability. The matter is on the point that while mythology itself set off the unending process of enlightenment in which ever and again every specific theoretic views succumb to the destructive criticism that is only a belief - until even indeed enlightenment itself has become a mystic magic. Just as myths already realize enlightenment, so enlightenment with every step becomes more deeply engulfed in mythology.

The history of modernization having its effects even today on urban and social contexts has changed the social life remarkable as never seen before. Continuous productivity, new means of production, necessity of constant deconstruction increased the power of spatial organization and mobility. The space in this phenomenon has undergone a constant reorganization due to the needs and changing conditions. This tabula rasa has forced the individual to be isolated from the nature. The new space-time conception, enabled and driven by globalization has even become international and created new epistemologies not only on physical level, but also in architectural, urban theory.

Accordingly, there appears to be a growing dissatisfaction with the visual environment of the past few decades, in contrast to the positive feelings evoked by its historical predecessors. This inability to effectively embrace issues of visual quality can be traced to many factors, least of which is planning and design process (Sanoff, 1991).

To address the problems resulting from massive industrial expansion, urban planning embraced the term what Habermas calls 'the project of modernity'. As a result of tabula rasa, enormous areas were cleared with completely new environments inserted.

Though post modernity is being currently on the agenda, one should accept that post modernity has only been a fluctuation which is day by day coming close to the end. Instead, modernity has always been the most effective style of the whole age. The reason for this is that modernity has formed its target to be the whole and for this reason, it has sought for universal truths which may be adaptable for different cases. On the other hand, the universal consensus on post modernism which has endured for a certain period of time has been characterized mostly in economic terms, as of revitalized capital accumulation based on globalization, accompanied by the transnational flexibility of capital. In other words, architecture today has shifted to seek all which has helped bring about new forms of production, distribution and consumption and which offer the most advantageous condition for free-floating capital. As post modernism seeks to find solutions for unique issues its consequences should have never been as widespread as that of modernism.

2.2 The Analysis of Socio-Spatial Transformation

The city has no fixedness, no center, no fixed parts and is an amalgam of often-disjointed processes and social heterogeneity (Anin & Thrift, 2002).

Most researches on urbanism and urban life start with certain questions:

What is the metropolitan city? Agglomerations? ‘‘What is the city but the people?’’ said Shakespeare; does this concept still remain constant? If so, how? Socially, is the metropolitan city a mosaic of isolated little worlds, made up of people of different cultural origin, who do not interact with each other? Or is it a scene of cultural interaction and exchange? How as planners and designers should we conceive of and convey newly built environments with a rich mix of urbanity? How can we deconstruct urban spaces to provide potentials for future development, with flexibility to accommodate various images? Who writes the metropolitan city? Who reads it? What is human culture in an urban context? How it fragments or manipulates in different social contexts? How are we to define and classify metropolitan texts?

Decomposed individual - Dissolved reality - Fragments in chaos - The assemblage - Less dogmatic - More synthetic - More self-conscious - Flux - Collage - Montage - Overlapping - Superposition - Metamorphosis - Unconscious city - Speed - Consumption - Polarization

After giving a basic framework with the questions and keywords, in this part of the thesis it's aimed to analyze the contemporary metropolitan city as an artifact of the material culture.

The problem with which we face today is that urban environments have changed significantly, as have ideas about how they should be designed, changed and improved. Traditional, centralized city form has evolved into a less legible landscape of sprawling polycentric cities (Hedman, 1995). Today, rapid changes in life styles; contradictions between local and global cultures, new paradigms give new dimensions to culture - space relations. On large scale, though the metropolitan city may be seen as a collection of physical entities, what everyday life materializes has always revealed remarkable attributes within the urban fabric. Architecture, thus, may be seen as what affects not only our thinking, lifestyle but also our routine life.

Figure 2.6 reveals how elements of our routine life within the metropolitan city (urban drift) may be linked to concepts regarding urban change.





 <p>Physical entities <i>İst., Hst orical Peni nsul a</i></p>	 <p>Expand İst, <i>Zıncirlikuyu</i></p>
 <p>Engulf <i>Los Angeles, USA</i></p>	 <p>New Forms <i>Walt Disney Concert Hall, Frank Gehry</i></p>
 <p>Collapse <i>World Trade Center, New York</i></p>	 <p>Consumption <i>California, USA</i></p>

Figure 2.6: Deconstruction of Gty, physical entities and i nages may put the visual di mensi on of urban change for ward

As may be followed with the subtitles through the analysis in this part of the thesis, though, the shift from modernism to post modernism resulted from the critics of seeing modernism as a myth for universal truth, post modernists, indeed, use the capital and globalization as the universal force for their thought to become widespread. The consequence on this point is that whereas modernism has sought for globalization focusing mainly on humanistic approaches, post modernism is now seeking for an industrial globalization based mainly on trade and capital.

The first issue to be analyzed in the context should be the social issues which underlie in the shifting process.

The de-construction process is a bilateral process regarding not only the city but also the dweller. Among social attributes regarding the phenomenon, first one to be analyzed is maximized speed and car dependency, the problem of accommodating the car led to several changes in the urban fabric.

The car and the highway have become potent symbols of the new age. Increased mobility through innovations in transport has been a key factor in the changing distribution of activities in space, changing spatial form of cities and urban areas (Figure 2.7). As a consequence, like Harvey (1989) has argued space and time (the distance that can be traveled in a unit of time) compressed and urban areas spread out.

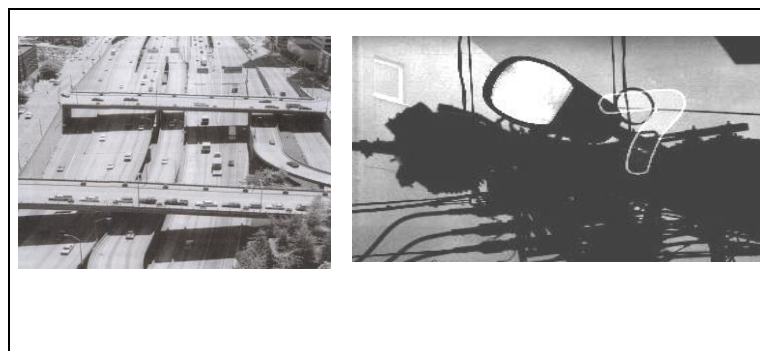


Figure 2.7: Car Dependency, Urban Form

Nevertheless, while cars have enabled cities and their activities to spread out, to operate effectively in such cities, cars become a necessity and both society and our environment becomes increasingly auto-dependent (Kay, 1997).

Automobile also offers a new way of life to urban dwellers: Whilst house is dependent on a certain geographical location and is given meaning regarding that settlement, car, being mobile is independent from stable location. It proposes an

experience in which one may belong to anywhere any time, but nowhere in particular.

Second is the communication technology and the death of distance. This new paradigm of universal accessibility as metropolitan phenomena has been one of the most remarkable issues of social change on urban level.

As Castells (1989) suggests the change in the urban form is not only a consequence of the transition from industrial to post industrial era, but also from an industrial to an informational era. Innovations in communication techniques provided alternatives to co-presence in communication. This change perhaps has caused the most powerful decentralizing and dis-urbanising force ever experienced (Figure 2.8). While physically, today urban areas are diffuse and fluid, albeit electronically rather than spatially they are also very connected and integrated, probably more than ever before.

It is not so much where you go as how much time it takes to get there. As Mitchell (1999) argued this new technology has dissolved the glue that held the old agglomerations together. The Net negates geometry .it is ambient. - Nowhere in particular but everywhere at once.

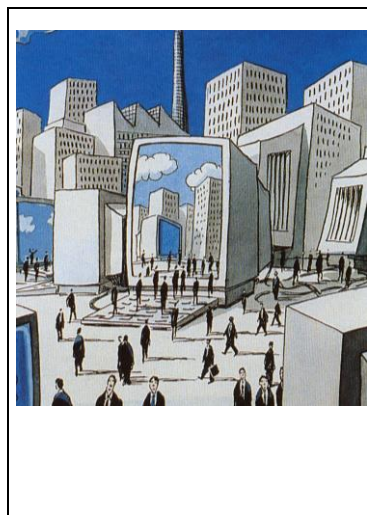


Figure 2.8: Communication Technologies and the City, Illustration: Selçuk Demirel (Tekeli, 2001)

Third issue to be referred in the thesis is polarization. The concept polarization is closely linked to two other concepts peripheralisation of the center, centralization of the periphery, which explains how the social attribute reflected to the urban fabric.

Polarization (Figure 2.9) may be seen as one of the main problems in the urban change. It may be observed firstly as the rapid urban decentralization, a consequence of the growth of industrial metropolitan cities. Keyder (1999) states the social heterogeneity of the city is a consequence of this issue:

In some neighborhoods of the city dwellers wait in the line to buy bread whereas in others richness is being displayed in many ways.



Figure 2.9: One Third of the Nation (Eagle and Robins, 1938)

The initial purpose of living away from the industrial center, pollution, and crime was further fortified with dreams of a better quality housing, higher quality of life and higher social status. As a consequence, there appeared the suburban self-satisfying settlement areas designed for high class, which caused, in turn, centralization of the periphery. On the other side, those who are excluded from the story of economic growth have migrated to metropolitan cities and forced the cities to form a new order. This new order, caused by this formation, is an order seen as increasingly disorderly. The culture, which prevails in these peripheral settlements, has been regarded as disruptive and chaotic by the Other who is seeking a higher quality of life and higher social status.

As Kuban (1998) argues spatial development of new districts (Figure 2.10) have not been a following step of a sustainable planning in contrary, squatters took place with skyscrapers in the urban form and these together have become a common landscape in morphology.

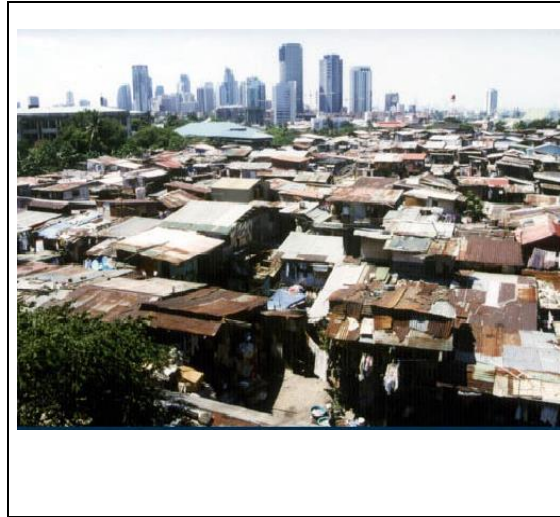


Figure 2 10: Skyscrapers with Squatters, Brazil

Fourth metaphor of the deconstruction process is consumption and non-places. In the age we live, not only the common commodities, but also the images may be purchased. Looking at the city as a medium one may claim that economic space has invaded lived space.

Auge (1995) contrasts non-places (Figure 2 11) dominated by contractual solitariness- where individuals or small groups relate to wider society through specific, limited interactions- with places where there is no organic sociality, where people have long-term relationships and interactions serving more than immediate functional purposes.



Figure 2 11: Consumption Experience, Maslak, İstanbul

These spaces are mostly airports, shopping centers, theme parks, places in which people only experience short term relations. These transit spaces have common properties: being products of common eclecticism, having artificial eye-catching aiming marketing, offering consumption and free time concept as a way of life.

Today in cities, people spend most of their lives in these spaces; this tendency causes remarkable changes in culture-urban space relations and physical appearance of the urban space

Koolhaas (2000) stated that ‘‘shopping is everything’’. Shopping as a phenomenon and metaphor increasingly encompasses our environment, new public buildings adopt the principles of shopping and most planning and architecture is either a product of, or inspired by shopping. In a range of his own projects, Koolhaas argues that the concept of shopping is the urban glue that can produce the needed concentration of people to prevent splintering of the urban field. For him, shopping is arguably the terminal form of public activity.

Through a battery of increasingly predatory forms, shopping has infiltrated-even replaced-almost every aspect of urban life. Town centers, suburbs, streets, and now airports, train stations, museums, hospitals, schools, the Internet, and the military are shaped by the mechanisms and spaces of shopping. The voracity by which shopping pursues the public has, in effect, made it one of the principal-if only- modes by which we experience the city. (Koolhaas, 2000)

As a consequence, to express their function and functional requirements, buildings have been designed from inside out, responding only to their program and functional requirements. They have become sculptures, objects in space following their own internal logic without necessarily responding to the whole. Regarding this interior-exterior dialectic as a new phenomenon, in a recent survey realized in İstanbul (Ergüney, 2004) questions were asked to know whether people prefer traditional or modern buildings in the urban environment and to find out which elements make a place meaningful. The results have revealed that city dwellers, even though they might spend more of their time in new areas and admire interior qualities, are often unable to define the buildings where they spend a considerable amount of time in the urban context. This shows that new buildings even though they have excellent characteristics inside, fail outside and are difficult for humans to perceive as an urban element. In new quarters where buildings are seeking for their individual identities, most are weakly perceived as identity elements of the city and offer only qualities to people with their interior characteristics.

The shift towards freestanding buildings is fueled by the desire for them to be distinctive - a consequence of the commercial interests of the development industry and building sponsors.

On the other hand, postmodern era has introduced dweller with the new concept of 'place' which reduces city identity to façade plays, artificial meanings and invented spaces. Popular culture formed an order which uses cities as means of tourism marketing. Disneyland, Las Vegas may be given as examples.

In the age we live, do functionality and necessity still play the remarkable role? Most probably not. In a world of consumption house has become a means of investment, clothes as signs of trademark for prestige. Use value of consumption has reduced whereas its symbolic value increased remarkably. This condition countered design with the threat of being a tool of advertisement shaped by market mechanisms of consumption. For any product to be successful the retailer must know what the public wants, understand the public and establish who the customer is.

Image is conveyed through advertising and this communication method is used to introduce a brand. Absolut Vodka advertising (Figure 2.12) for example stretches boundaries between art and advertising. The Absolut cities of Europe campaign feature one city in every other issue.

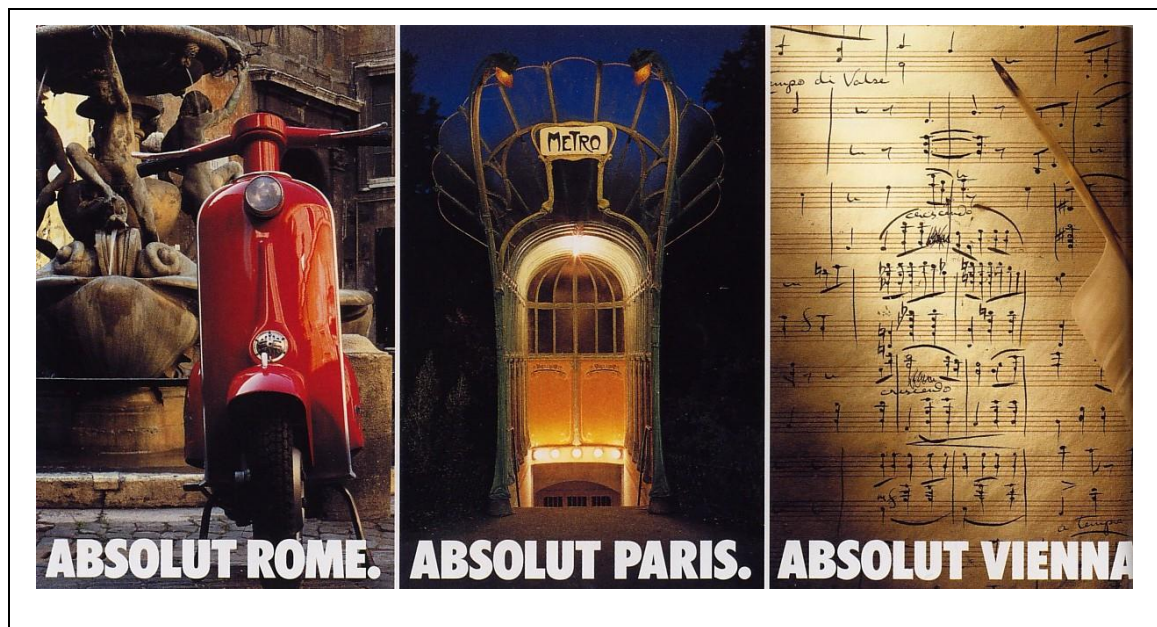


Figure 2.12: Image Productions, Advertising and Retail

Even design, today, as opposed to former ages, doesn't intend to use the condition as a manifest, but seems content with the condition. The design culture as Foster (2004) attacks is *ahistorical*. It proposes a world where there is no past, no future, only a continuous and unreflected present. It is a culture where Martin Heidegger's Da-sein (being-in) is dominant. It is a culture of instants-instant coffee, instant gratification, instant communication. Plans made in one instant can be discarded in the next. This constant tabula rasa is indeed very destructive to the dweller. The city becomes much more difficult to experience, and the change as regards value is changing the physical locations more remarkably than ever before. Consumption in cities has changed the type of production. The local boundaries of production have been extended and the new common field is mainly led by the globalization of the capital. This globalization neglecting humanistic approaches and social basis of design which the city needs to be alive has encountered the dweller with a fluctuation in which he does not only force himself to perceive the constantly changing environment but also himself remarkably to be adaptable.

2.3 Reading the Metropolitan City

Urban design is defined by Gieve as the public face of buildings, the spaces between frontages, and the activities taking place in and between these spaces (Gieve, S., 1990) (Figure 2.13). From this point of view everything we see out of the window may be considered in the definition of urban space.

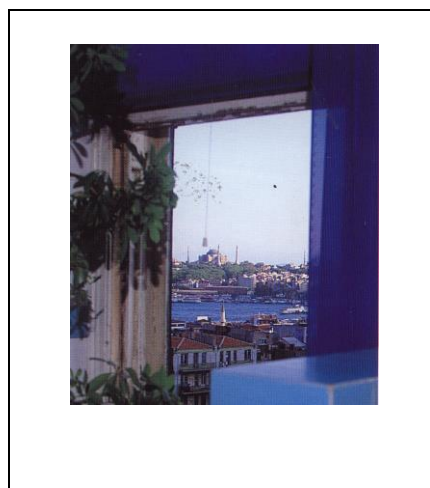


Figure 2.13: Urban Space out of the window Doğan Apartment, İstanbul

Regarding physical attributes of the city, traditionally, architectural discourse has mostly been a discourse of form seeking appropriateness and juxtaposition. However, at a more superficial level, as Kracauer (1937) acknowledges:

Spatial images are the dreams of society. Wherever the hieroglyphics of any spatial image are deciphered, there the basis of social reality presents itself.

Similarly, Mumford (1961) in his essay ‘‘What is a City’’ argued that cities are expressions of human spirit and they exist to contribute to the ever-evolving personality.

Like in one of Lefebvre’s main tenets; space is *socially produced* - spatial relations, particularly in the city, are determined by how people live and interact.

A social environment is anywhere that people interact with each other - anything from a city street to a business meeting from a cocktail party to a line at the bank. In such environments people are constantly exchanging cues and social information, observing the appearance and behavior of others (Lefebvre, 1991).

Similar to Lefebvre, Sennett (1990) argues:

A city isn’t just a place to live, to shop, to go out and have kids play. It’s a place that implicates how one derives one’s ethics, how one develops a sense of justice, how one learns to talk with and learn from people who are unlike oneself, which is how a human being becomes human

With the social dimension of urban life we face with phenomenological approach, based on Husserl’s notion of intentionality, which aims to describe and understand phenomena as lived experiences (Husserl, 1965). By imbuing spaces with meaning people change spaces into places with their experiences that take place in everyday life, finding the ‘Genius Loci’ which would enable them to be attached to that particular place.

As Milgram (1977) states this assembling of the city makes the dweller anonymous. As a consequence, even this condition makes people liberate by offering them social freedom on the other hand it causes dwellers to be more and more alienated and isolated.

As urban designers, though our subject area may be broad and often fuzzy, the aim of our task is primarily making places for and about people. The basis of our work takes place in urban space, in which life offers one a daily schedule in which he meets huge crowds of people on the street whom he doesn’t know. This quantitative problematic of city life causes social ties to be relatively weak. Many of *our* daily

encounters with *others* are faceted and limited. As a dweller in a city, our private life constantly intersects with urban, public circumstances. However, as illustrated below in Figure 2.14 how we experience this is another problematic.

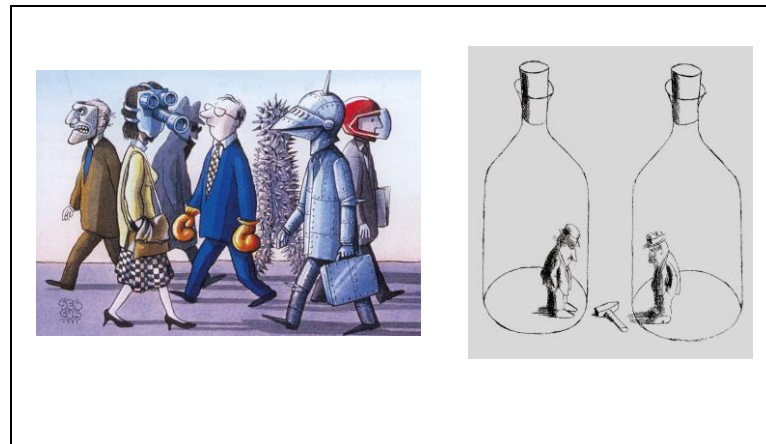


Figure 2.14: Urban Space and Social Interaction, Illustration: Selçuk Demirel, quoted from Tekeli (2001)

City differs from village with its huge size and infrastructure. Modern cities are filled with strangers, huge crowds of people one passes on the street but does not know. This continuous exposure to unknown persons, of diverse and often unfamiliar backgrounds and habits, has been cited by many urban theorists as one of the most salient characteristics of city life.

Wirth made the above comment about the primacy of the visual in urban life in his 1938 essay ‘‘Urbanism as a Way of Life’’. He argued that its large, dense and heterogeneous population distinguished city life from other forms of human habitation (Figure 2.15). He described how this population results in a highly diverse and segmented society, composed of individuals whose social role is both fluid and multifaceted.

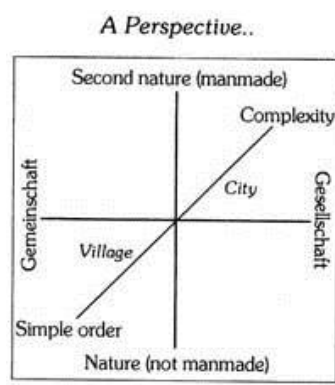


Figure 2.15: Village versus City, Social Life (Wirth, 1938)

The decision between 'order's monotony and 'disorder's threats are a foregoing debate in planning, architecture and related fields. However, the city is a multilateral concept which challenges rational articulations. In the age we live, the rational logic of conventional science is unable to predict or even sense the emergence of new kinds of cities, new urban forms. Our understanding of systems in the small does not add up in any measure to our understanding in the large. The perfect orders of Euclid's or Descartes' forms do not represent accurately the geometry and complexity of Nature. Hence, the city is not a significant quantitative entity, nor is culture a bounded entity with common templates. Both are more fluid and permeable.

Architecture and urban space are main determinants of our routine life. In this sense, architecture has the responsibility of forming scene for any experience regarding urban life. This puts forward how broad are the limits of city's determinism for the society.

Kuban (1998) argues any environment, any object and word man produces should be taken into consideration in anthropologic evaluation regarding culture. The condition that both concepts are so flexible makes it problematic to base researches on objective data. However, humankind continues his attempts to define the changing city even if are in difficulty understanding it. Within all this mess, may the city be perceived as a text? If so, what are its infrastructure, components, codes and grammar? Order or Disorder? Spontaneity? Chaos? Homogeneity? Heterogeneity?

How may we control urban heterogeneity when the process is accelerated? How and for who does the change take place?

Barthes (1970) addresses the language of the city in *Semiotics and the Urban*, an essay which belongs to his poststructuralist period. The city is a discourse, he observes, and this discourse is truly a language. According to him the city speaks to its inhabitants; we speak our city, where we are, simply by living in it, by wandering through it, by looking at it. He warns the relationship between signified and the signifier should no longer be seen as a fixed one-to-one relationship. While signifiers remain stable, signifieds are always transient, mythical creatures. Signifiers can never be enclosed within a full and final signification, and can easily participate in an infinite chain of signification. For him the city is like a poem which unfolds the

signifier, and it is this unfolding that ultimately the semiology of the city should try to grasp and make sign. He cites from Victor Hugo, *Notre Dame de Paris*, where Hugo wrote: This will kill that. ‘This’ meaning the book and ‘that’ the monument. Again in the same quoted book, Hugo argues that the city is writing. He, who moves about the city, the user of the city (what we all are), is a kind of reader, who, following his obligations and his movements, appropriates fragments of the utterance in order to actualize them in secret. The city, essentially and semantically, is the place of our meeting with the other, and it is for this reason that the center is the gathering place in every city.

When man dwells in a world between physical entities, he commonly experiences architecture (which belongs to the realm of everyday life) as communication (connoted ideology) even while recognizing its denoted meaning: functionality (Eco, 1976).

If all cultural products were texts that intersect with each other, if those texts never finish by saying what they say, then the facts of human life would be texts. Furthermore, each individual would be a text, a continuum of differences and signs or a deconstructor that deconstructs itself (Guseberg, 1991).

As Jencks argues in his essay ‘*What’s Post modernism?*’ our time is a time of incessant choosing where no orthodoxy takes place. We have become eclectic travelers in time with a superabundance of choice (Jencks, 1986).

In retrospect, the post modern metaphor of collage is a catch-all grab bag suggesting inclusivity and perhaps a certain unpredictable beauty, but also as an element of hazard, confusion, disjuncture, and lack of sense. The other predominant metaphor for the city and culture during the same period is the text allows for an infinite number of perspectives or readings of urban and cultural experiences. It may be understood as an effort to impose an order on apparent chaos, or alternatively, as an occupational hazard of scholars for whom the text is their stock in trade. The collage and text metaphor of the machine (beginning in the late 19th century), are now in turn being supplanted by other metaphors, indicative of current understandings of the city and culture (Blin, N, 1999).

2.4 Changes and Challenges in Design

In our age, akin to the fact that society is changing constantly, architecture, in response, has found itself in pursuit of flexibility. Tschumi (1997) for example argued that aim of architecture should be to displace the traditional opposition between program and architecture, and to extend questioning of other architectural conventions through operations of superimposition, permutation, and substitution to

achieve a reversal of the classical oppositions and a general displacement of the system

On urban level, one may claim that old city of centers and peripheries gives way to a new dispersed generic city designed to meet the requirements of constantly changing events and conditions. Trans Urbanism term coined by Wgley and others (2002) describes how our cities enter the new 'atmospheric phase'.

Cities are growing increasingly complex, increasingly rich in internal and external linkages, increasingly comprehensive and concentrated, increasingly transparent yet incomprehensible. Today, the city's continuity is in the first place temporal and not spatial. Spatial continuity as provided by architecture and urban planning seems to be less important than creating a coherent stream of experience in the fusion of movement, brands, faces, conversations and media. It is the living individual, not the urban planning, that synthesizes all of these media streams.

Like wise, Koolhaas (2000) defines the generic city.

The 'generic city' is what is left over after large sections of urban life crossed over into cyberspace. According to Derrida we cannot be WHOLE, according to Baudrillard we cannot be REAL, according to Virilio we cannot be THERE

As a consequence, unchecked, unplanned urban growth is inevitable. The condition is further fortified by globalization which is diluting the locality of individual cities. This dialectic on micro level makes the dweller face with trans stage in which everything constantly changes. However, on the other hand, on macro level he counters a global framework for each and every world city.

A living individual is an object of the world that tends to conserve its own identity, independently from the fluctuations of the rest of the world, which is in broad sense his environment. The environment, on the other hand, indeed, does change. Adaptation is the ability to withstand the typical changes of the environment. Adaptability is the ability to withstand new changes. In other words, adaptation refers to the certainty of the environment, whereas adaptability to its uncertainty. 'How can one stay in an uncertain environment?' would be the question of design in further ages.

In today's world, anyone who isn't prepared to build the tower of Babel has no right to be an architect (<http://www.archiport.it/bradecki.htm>)

From the architectural point of view reading the city as text, theory and practice are on the verge of redefining its boundaries. Approaches in design would be bilateral due to macro and micro aspects:

1. Optimize the efficiency of exchange patterns best situated to present situation (infrastructure- information, paths- permanent)
2. To leave everything sub-optimal, but highly adaptable and multi-functional (to be able to change with unexpected variations in conditions / flexibility and adaptability for the uncertain future)

As response to the urban change, design would soon be searching to challenge new metaphors to provide a basis for developing interventions in world cities. Figure 2.16 reveals the new metaphors, challenges of design in the age of chaos. The table is formed to outline the basic issues and possible future research regarding the issue. It's also believed that the table would ease the comprehension of possible future scenarios of future metropolis both for emerging situations and for the ones to be emerged

Definition of infrastructure regarding future metropolis (what should be permanent and how?)
Restlessness of the metropolis, architectural experimentation and innovation
Transbordering networks and transnational urbanism (social theory with cultural citizenship in a cosmopolitan world)
Permanent versus Ephemeral in different scales of design (possibilities for connections)
Conservation
Invented city (Las Vegas) versus lived city
Global Network - World Systems Cities in a network of world systems - rise of transnational banking, off-shore manufacturing, multinational trade blocks, global communications, the international division of labor, international actors: corporate investors, transnational financial interests, transborder common markets, cross-national governmental organizations
Architectural / Urban Global Network Transnationalization of architecture & design practices, globalization of urban space

Figure 2.16: New Metaphors, Challenges for Design in the Age of Chaos

Urban theory, celebrating the pluralism and announcing the death of urbanism would finally seek for networks to work as templates in each metropolis to have a basis in its reasoning. From this point of view it may be concluded that the future city would have a common functional infrastructure consisting of main typologies and what stays beyond these boundaries in architecture would attempt to achieve flexibility to answer the conditions of the new phenomenon.

First, in this part of the thesis, six main typologies that have currently been discussed in both theory and practice will be analyzed. The examples selected as typologies of the new age are analyzed to better understand the common infrastructure and functions in metropolises being formed in response to mass culture in the time of consumption. The examples may be seen as iconic landmarks of mass culture landscape. Second, the phenomenon flexibility and multi functionality will be discussed. It's believed that though the single standing buildings and specific typologies are being discussed currently as the problem of the new age, the solution in design to the consumption of cities and to the change in production should best and inevitably be multi functionality and flexibility.

The first typology of the future city would be the airport. Koolhaas (2000) has been considering the idea of airports replacing the city and becoming, at the same time, both hyper-global and hyper-local. It may be argued that in future, in the global, transnational network system each world city would be symbolized and defined with its airport as a local identity element being one of the key public spaces that serve to define the contemporary city and as being a national front door symbolizing the act of arrival and departure.

OMA's solution for Schiphol is to give up trying to fit more airports into Holland. Instead, Koolhaas proposes to expand the nation itself - by building a new city, a kind of branch office of the Netherlands, on an artificial island in the Atlantic Ocean. At its center: a giant airport, a new European hub. OMA's plan goes further, incorporating a vast complex of entertainment and business centers that would fund the development, along with housing for a growing international Population that Koolhaas calls, 'the kinetic elite,' borrowing a term coined by the German philosopher Peter Sloterdijk. These are the People whose personal lives are entirely subordinated to business demands, who travel hundreds of thousands of miles every year, who need not a home but a home base, a comfortable and convenient nest in which to recuperate while waiting for the next flight. It is elite whose status is proportional to what they sacrifice in ordinary human satisfactions. Confined to tiny spaces, fed out of standardized plastic containers, condemned to follow prescribed routes, they are an entirely indoor species. By

building a city dedicated to their Convenience, OMA solves a seemingly unsolvable dilemma: Airports must be close to population centers, but noisy airplanes must stay far away from backyard barbecues. OMA's Schiphol is designed to attract a new type of human being for whom backyard barbecues are as archaic as hunting for meat in the jungle, and for whom the muffled sound of planes through thick walls is a ubiquitous and therefore unnoticed element of the environment. (Off-island passengers will commute over a long bridge.) (www.aarhus.dk/design/kd/KD%20general/diverse/Artikler/kdKoolhaas.rtf)

Second would be the museum. The museum has always been the first indicator of each city in the history. Traditionally indicating local attributes, today concreted most remarkably with Gehry's Guggenheim museums, the typology has shifted from being unique to similar in shape (Figure 2.17). Foster (2004) states that cultural centers, rather than being public spaces in which dwellers get together seem to be scenes of touristic spectacles. Whereas spectacle once defined as the capital to such a degree of accumulation that it becomes an image Debord (1996), today with architects like Gehry the counter is also valid. Spectacle is the image to such a degree of accumulation that it becomes capital.

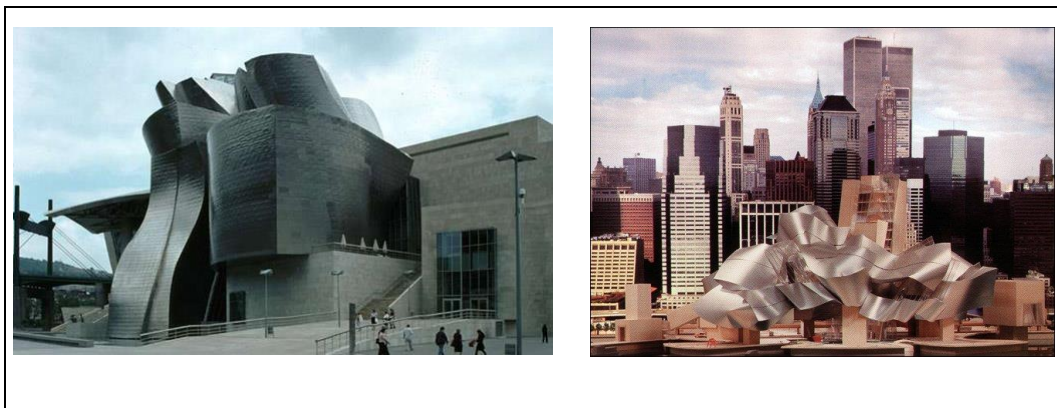


Figure 2.17: Frank Gehry, Guggenheim Museums (Bilbao, New York)

Through association Frank Gehry's Guggenheim the museum extending its boundaries from being purist to complex, has become a household brand name.

Third would be the shopping center. Shopping has always been a social and highly personal activity. Regarding retail as purpose, design should be considered at a strategic level and applies to every aspect of the operation, from location being vital, planning, consumer circulation patterns, sale, advertising, visual merchandising, display, management and store interior. Today, enabling retailer to reproduce globally, the designer's task is seen to stimulate the consumer's instincts to persuade him to purchase and to make him comfortable by facilitating the purchase or use.

Koolhaas (2000) (Figure 2.18) featured his dazzling essay on the mall-style developments that he calls "junkspace." He designed the Prada store in New York to be adaptable to cultural performances. It's part store, part theater. For him, shopping mall is a junk.

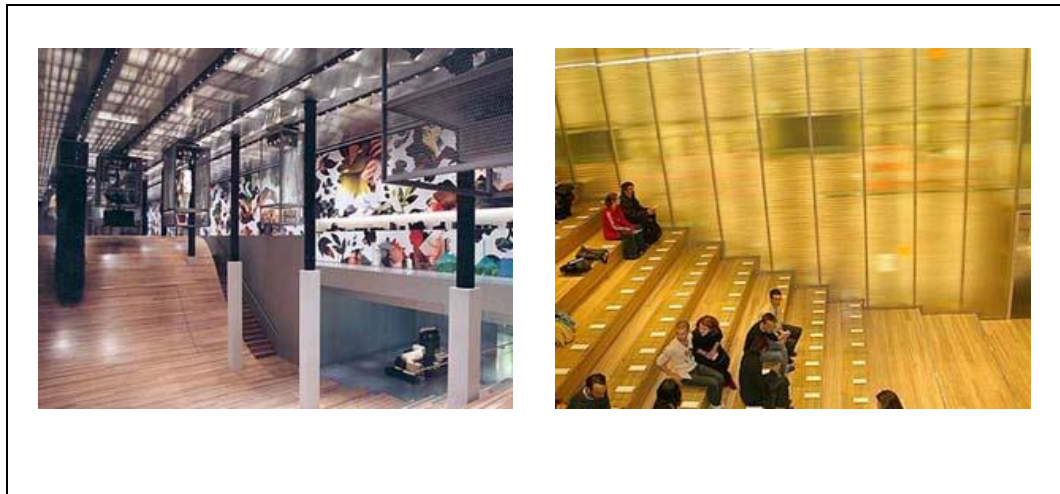


Figure 2.18: Rem Koolhaas, Project for Prada

Retail, today is not only considered to be aiming the product on sale, but also selling images in response to the new consumer. The Levi Strauss campaign (Figure 2.19), for example, uses a play on pre-conceived notions of image. The lady on the advert appears to be youthful from the rear as opposed to reality seen from the front.

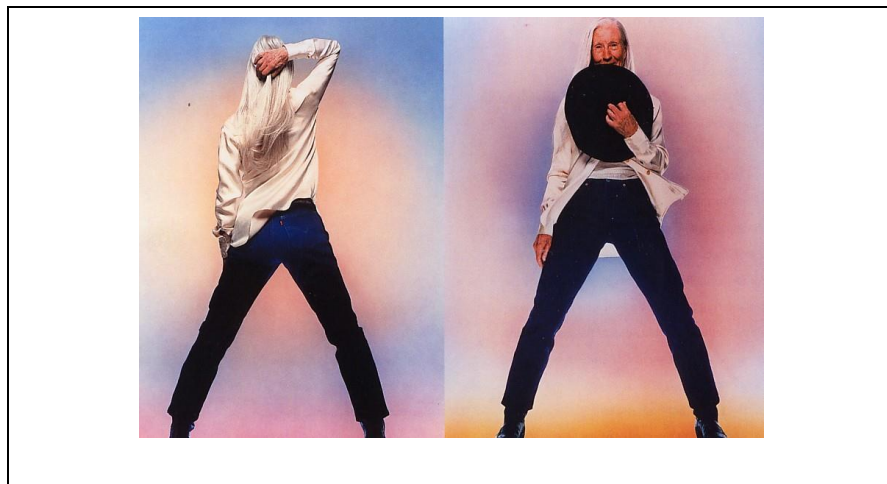


Figure 2.19: Image as a means of retail

Fourth proposal would be the multi-national headquarters (Figure 2.20). Entering an era of changes, offices would face with the problem of being dispersed or concentrated. With the advance of information oriented society, offices have countered the challenge of being sited at any place.

Where face to face communication is still an important issue of working environments become remarkable components of the urban fabric. Satellite offices, home offices are increasingly on the design agenda not only in theory, but also in practice. Transnational economy fortifies need for headquarters. Their size makes the typology remarkable in urban context. The typology would continue to change as the form of the city and the life of the individual keep changing

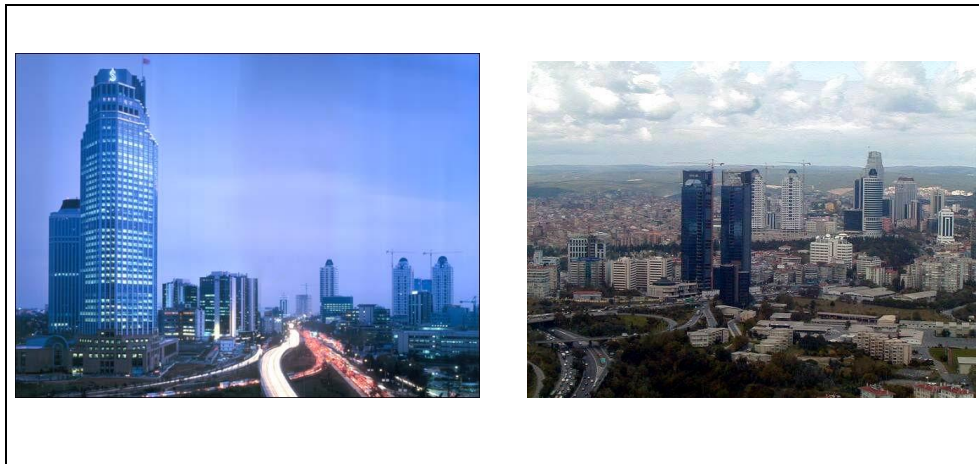


Figure 2 20: Headquarters, New Urban Fabric, İstanbul

Fifth would be the hotel. With increasing opportunities for leisure and technological advances in transport and communication tourism has gained more importance. Traditionally hotel may be defined as a public establishment offering temporary visitors accommodation and meals. However, accelerated with the emergence of multi national headquarters and the concept of non-belonging the society encountered with the idea to have hotel as a more permanent accommodation alternative than it once was. With this change, Interdone Hotel, an advertising campaign for a fictional hotel chain in six pilot locations, all newly emerging economies where globalization is erasing distinctions between the "third world" and the "first world"

The project superimposes prototypical regional features onto a basic backdrop that remains the same. However hotel being alternative to home is still questionable. (Figure 2 21)



Figure 2 21: Interclone Hotel, Diller and Scofidio

Sixth is the theme parks situated half way between urban area and nature, aiming amusement and having one underlying theme, or topic. Examples of the theme parks include Holiday World, Islands of Adventure, Disneyland, Magic Kingdom and Knott's Berry Farm. Disneyland, for example, is the creation of animation and entertainment pioneer Walt Disney, who wanted to build a permanent amusement park without the negative element which traveling carnivals often attracted. It would be a place where kids and parents could have fun together in a safe and clean environment. (Figure 2 22)

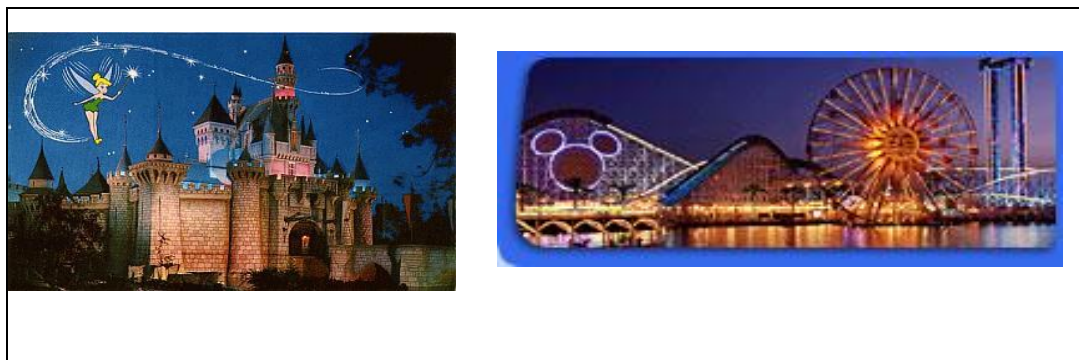


Figure 2 22: The themed Environment, Disneyland

Sorkin (1992) argues that contemporary urban developments have replaced the anomaly and delight of real places with a universal particular, a generic urbanism inflected only by appliqué and that the profession of urban design is almost wholly preoccupied with the creation of urbane disguises. Elin (2000) argues that though being criticized for being contrived and artificial, the theme environments might be the qualities people actually like.

Accused of distracting people from the injustices and ugliness of their lives, of placating them and of being places of spectacle and surveillance, theme environments might also be applauded for the diversity they offer, for simply providing places in which people can relax and have fun in the company of family and friends.

The new phenomenon of design in future would most probably be about network and matter. Accordingly, as a part of a team competing for the design of the Swiss Expo 2001 site at Yverdon les Bains based on the theme of 'Immaterial Design' Diller and Scofidio (Figure 2.23) began to consider a radical idea: a media pavilion constructed 'out of nothing': that is out of the elements of the lake in which it stands: air and water.

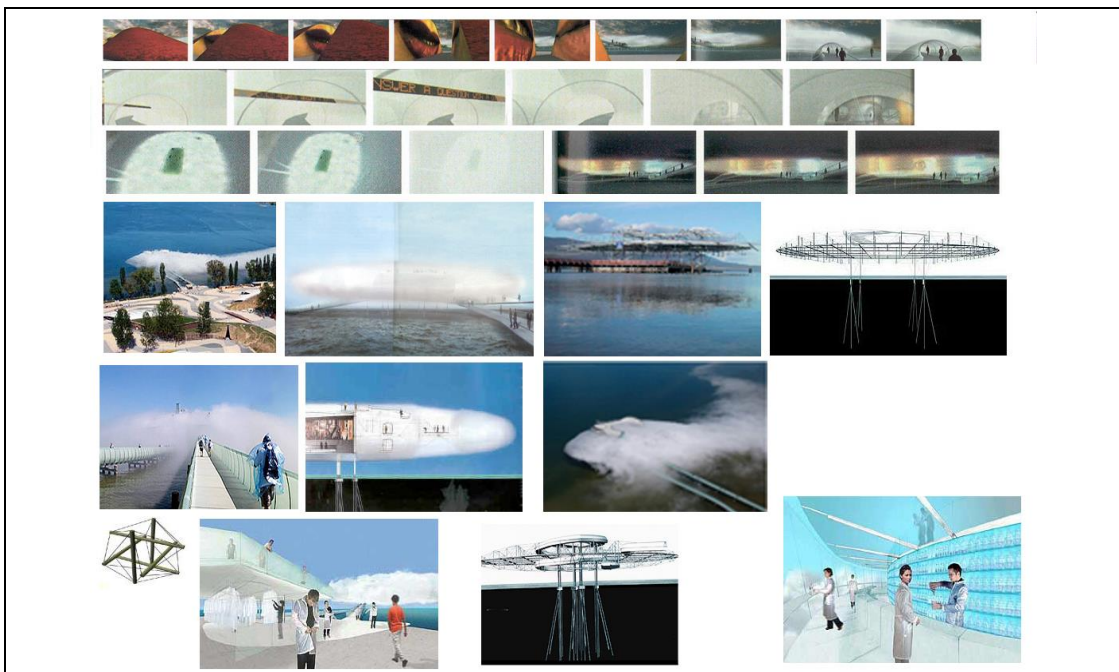


Figure 2.23: New Metaphors, Immaterial, Yverdon des Bains, Hur Building Diller and Scofidio ([http:// www. desi gnbo om co m eng/ funcl ub/ diller scofi d i o . h t m](http://www.designboom.com/eng/funclub/dillerscofidio.htm))

The idea was to design of air and water cloud that will constitute its visible architecture. Enabled by a suspended tensegrity system to design the fog cloud that can host up to 400 visitors. From piles in the water, a tensegrity system of rectilinear struts and diagonal rods cantilevers out over the lake. Ramps and walkways weave through the tensegrity system some of them providing a counter weight for the

structure. The building consists of a 60 x 100 x 20 - meter metal construction that sprays innumerable tiny drops of lake water from 31400 jets. The high-pressure spraying technology ensures that the fleeting sculpture will be visible in all

to support the rest of the minor damaged space for transforming the abandoned empty box into inhabitable space. Flexibility of the project is enabled by casting concrete between the airbags and the damaged surface and by the removal of the airbags to reveal stable, hollow spaces within buildings.

Another flexible project research is held by a group of Danish architects in Denmark harbor. The group designed a mobile floating vessel, bringing contemporary activities and adventures to the port. The vessel is built on an adaptable base of floating concrete elements, and distinctive superstructures are designed to accommodate various programs. The mobility results in quick assembly as a temporary or permanent element of the city. Figure 2.25 represents the partitions of the project. The first involves exhibition, theatre/concert, lecture hall, hostel, office and playhouse functions, the second cinema and film forum, market and restaurants, the third night club and lounge, internet café, design fair, sport courts, and finally the third recreational area, beach and diving platform.

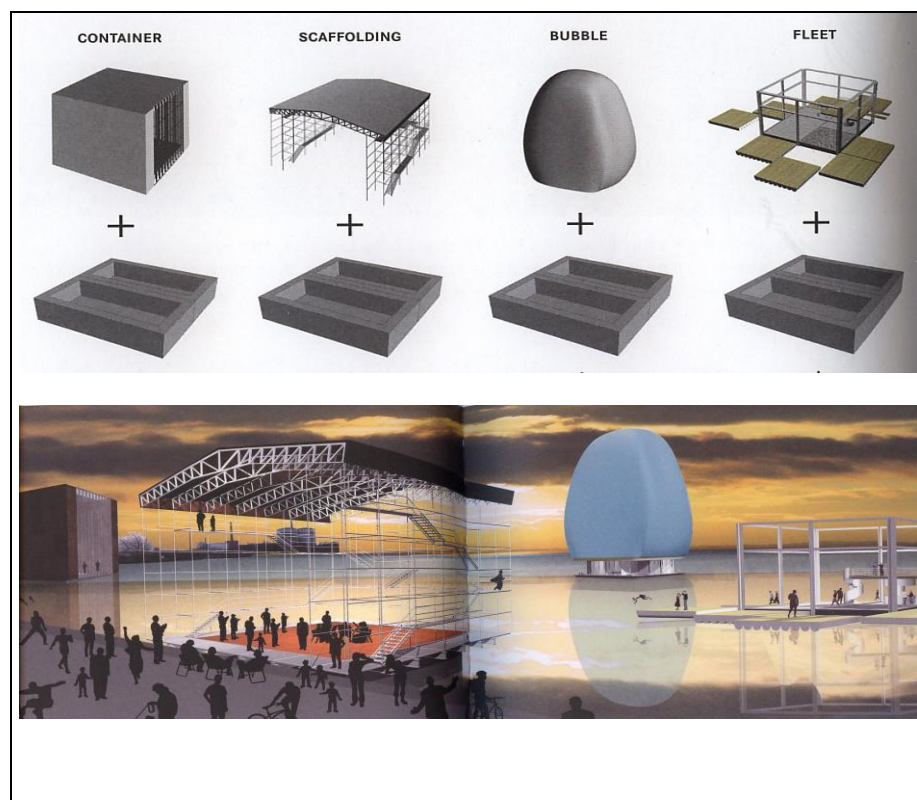


Figure 2.25: Floating Elements, Flexible Building Use, Harbour Project for Denmark, 2004 ([http:// www.stougaard-aluscan.com/fordsite.htm](http://www.stougaard-aluscan.com/fordsite.htm))

The project presented with the name New Japanese Capital: National Diet Building Project For mass Architecture and the Meaning of Visibility (Figure 2.26), with this

approach, has formed its structural frame with flexible joints. It does not have a specific shape. Its framework is made up of flexible joints. By fixing or releasing the joints and selecting the strength of each member, the shape of the structure can be changed. The exterior of the building is made of elastic covering, and minute actuators densely arranged on its inside maintain and adjust the form of the building. Consisting of small, linked cells, the covering resembles the skin of a living organism. The overall shape of the building is determined by two factors. One is internal. The condition of activities inside is reflected in the form. For example, it swells when the Diet is in session, and becomes flat when the Diet is in recess. And vice versa. When there are many visitors, the shape swells again. When a session becomes clamorous or even violent, the inner space expands to its very limits, and the covering of the building turns into a transparent screen projecting the scene of the struggle. The other factor that determines the shape is external forces. On a windy day, the building has a sleek form keeping the coefficient of drag low. When an earthquake occurs, the structural joints serve as an active tremor-absorbing system. The framework and skin of the building change in order to minimize resistance against not only wind and tremors but other external forces. The changeable, resilient form should also work well when the Diet has to withstand the storms of public criticism (<http://www.makoto-architect.com/capital/Capital2/capital2.html>)

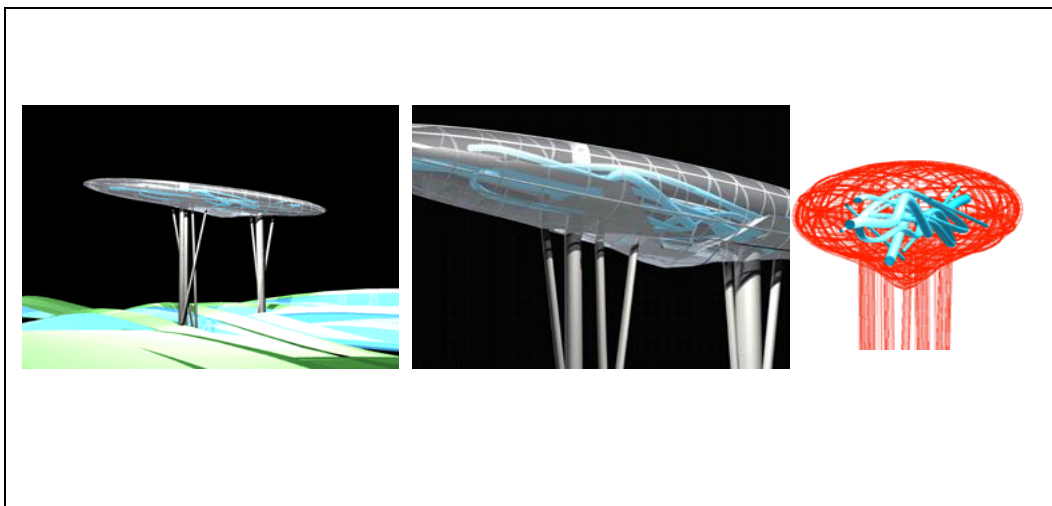


Figure 2.26: New Japanese Capital

An urban area is a system of interacting functions and people. SimCity is a game to reveal the uncanny city. The game emulates a look very similar to that of existing metropolitan cities (Figure 2.27). One cannot ever win the game, it has no end-point. Users grow their virtual cities, but the cities evolve in unpredictable ways, and control over the city's eventual shape. Akin to researches of virtual cities held in academic field, the game simulates the ways that city self-organizes itself over time. In the game, on a vacant of land the player begins to mount infrastructure elements. When the city grows successfully large enough, one may collect taxes and use the budget to build certain public facilities.



Figure 2.27: Simulations of the City, San Francisco, SimCity Simulation

Chip City (Figure 2.28) another research project held in Japan seeks solutions for the future metropolis. The design for buildings and cities is formed by using GPS (global positioning system) program. Enabled with the program, the traffic is planned to be changed beyond comprehension. All users would know their position, direction and speed of other cars. Road signs, traffic lights and all sort of way finding systems are disappeared in the project. The project targets more motion, less collision, more information but less signage. The thing GPS does is to deliver information depending on one's position. The model of the urban fabric would then be out of linearity and hierarchy.



Figure 2.28: Chip Gty, Evolution of the Highway and the Gty, Chip Gty Simulations: Rotterdam - Tokyo

Regarding the conservation of urban fabric and old buildings, the new tendency is to preserve the facades of the buildings as shells whereas the inside is being refurbished. The new design of the outer shell covers the old façade thus preserve the memorial perception of the dweller. The design in Copenhagen Magsin du Nord department store (Figure 2.29) uses the building's roof as a public square to be used differently at different times of the year.

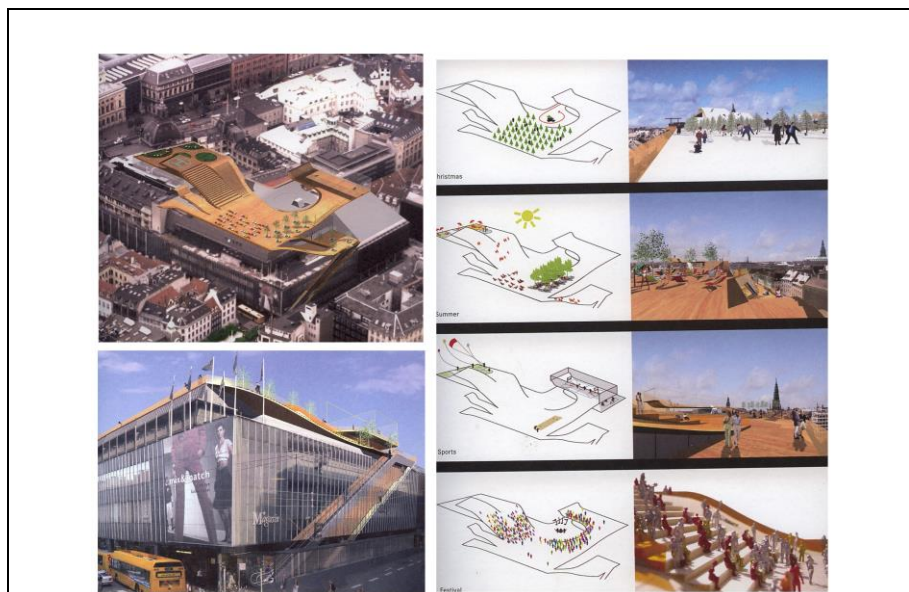


Figure 2.29: Conservation, Magsin du Nord Department Store, Copenhagen, 2005

The project for the Yokohama Port Terminal (Figure 2.30) by Foreign Architects design group is thought to be a mediating device between public spaces and cruise passenger flow. This project sees in these dynamic exchanges an opportunity to celebrate the experience of fluid and uninterrupted streams of movement. Smooth and continuous movement will seamlessly define the port's internal functions as well as the terminal's relation to both city and sea. The project acts as a functioning link between land and water transport and the specific civic possibilities suggested by the pier transformed shed building configured so as to incorporate a park on its roof and through its section. The ground of the city is seamlessly connected to the boarding level and from here it is planned to be welcoming a multiplicity of urban events. (http://www.basilisk.com/Y/YOKOHAMA_607.html)

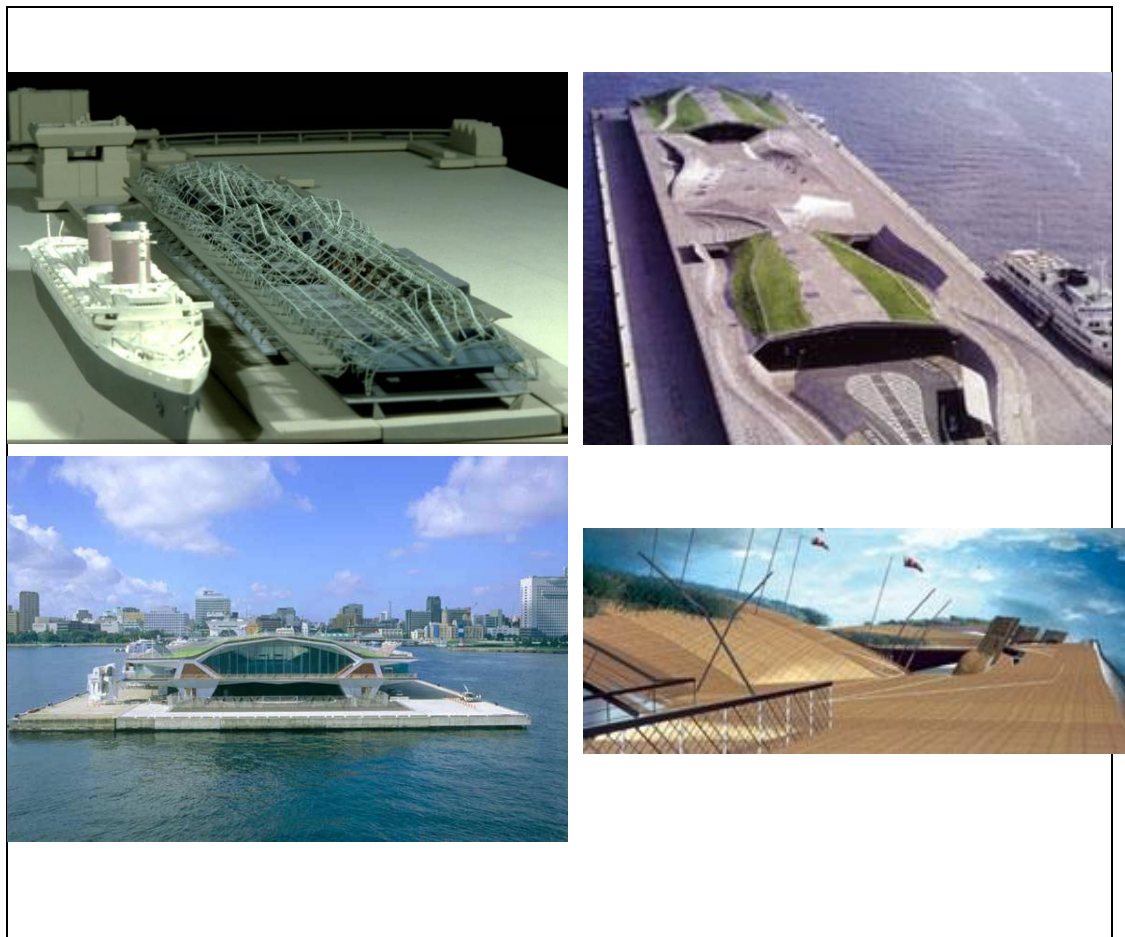


Figure 2.30: Yokohama International Port

Besides flexibility, architecture today also seeks for multifunctionality and pluralism in design. Megastructures, urban futures of the recent past, which started to appear after the influence of structuralism in philosophy mainly in 1960s and 1970s seem to

be on the agenda again. Megastructure may be defined as a big building that gives a flexible structure in which different linguistic and functional elements may be inserted. Fuksas' urban renewal proposal for Milan is an astonishing design for the Trade Fair, which covers an area of two million square meters, realizes this idea at a huge scale. Composed of 100,000 pieces of glass, each one different and flat to avoid using any curved elements, the sail has a surface area of 47,000 square meters, or 506,000 square feet, and weighs in at 9,000 tons. Fuksas has described the sail as "an explosion" whose very dynamism creates its own architectural landscape. Compatible services will occupy an overall area of 60,000 square meters: 37,500 occupied by 3-4 star hotels in the southern area, 9,000 for hotel-related services (bars, cafés and restaurants, fitness centers and multifunctional spaces), and 13,500 for a shopping arcade with 150/200 stores selling typical and top quality products from Lombardy. The New Complex (Figure 2.31) will be connected to the city of Milan, Milpensa International Airport and other European key transport routes through its existing link infrastructures which are being expanded and the new ones that are being built. (<http://www.skyscrapercity.com/showthread.php?t=186584>)

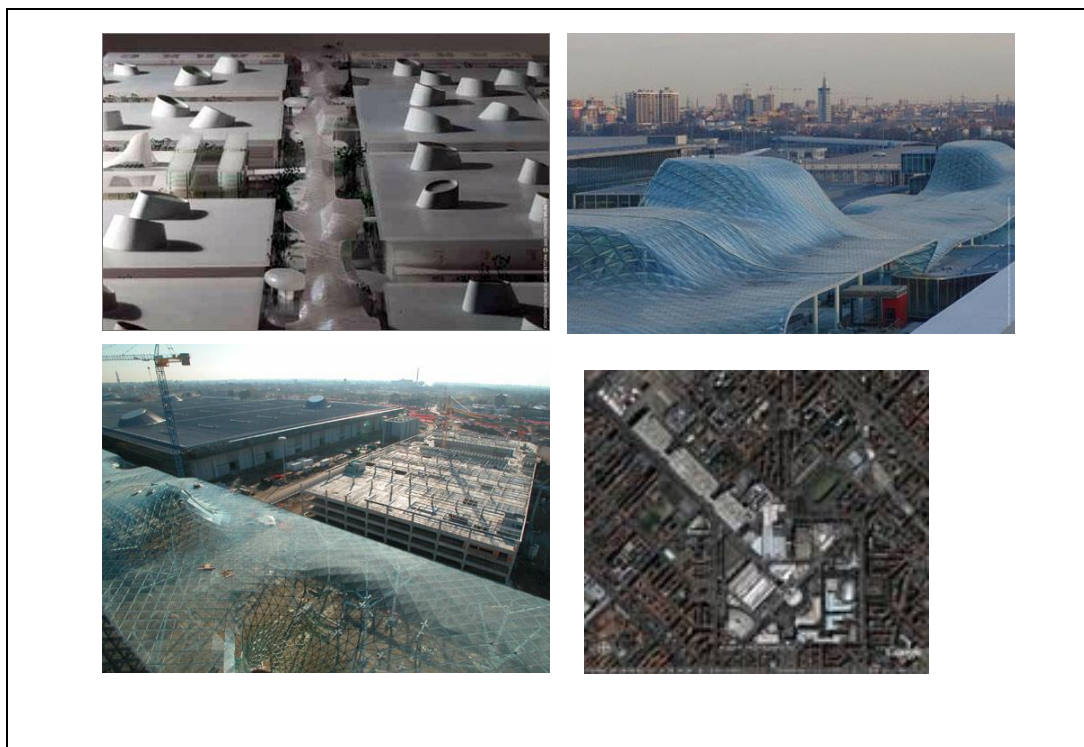


Figure 2.31: Milan Trade Fair, Missi milano Fuksas

National Reassurance Building (Figure 2.32) designed by Şandor-Sevinç Hadi for a competition project 1984 is a late example of megastructures in Turkey. Unlike the

neighboring buildings on the narrow parcels of the street consists of a total mass and façade design that covers four parcels. The building uses a site that is between two parallel streets which has a distance of 100m between. The main function of the building is office; however, the building also has other facilities as insurance institute, recreation units, conference and exhibition hall, library, museum, shopping and bank. In order to increase the image and prestige of the association the façade of the building is designed in a different way. The void in the front elevation of the building is also in contrast with the tight facades of other buildings sharing the street.



Figure 2 32: National Reassurance Building

Megastructures indeed have the common characteristic of reforming the environment and radical attitude to the existing in theory. Rowe and Koetter (1995) explain this attitude in their book *the Collage City* by arguing that cities will soon be forced to leave

This radical destructive behavior may seem to be similar to modernists' *tabula rasa*. However the difference is that modern movements do never give up designing the whole environment belonging to human. Tafuri's (1976) statement for the internationalization of the utopia also deals with the same concept. The end of modernism though may never be accepted indeed, has occurred as a reason of the economic growth. Indeed, enabled and driven by globalization and the flow of capital the internationalization today is mainly commercial and led by the capital itself. On contrary, modernist movements have offered a more humanistic internationalization. As seen through the history of architecture, a utopia foreseeing to dominate the metropolis has always followed the same destiny of leaving in theory

since it has always chosen images that are difficult to perceive and experience in scale instead of relating with reality.

Every age has produced a particular way of dwelling as a reflection of its specific conditions and developments. Architecture, which organizes human activity by means of the construction of space, today is seeking tools that can be used to create responsive, adaptable environments that will better accommodate complex new activities and ever changing technologies.

The portable buildings have been in use from very early ages as a result of their impermanent nature. Portable architecture consists of structures that are intended for easy erection on a site remote from their manufacture.

Portable buildings represent the potential for a truly recyclable construction system in which the whole building can be moved to different places for different uses, or broken into their component parts (Kronenburg, 1996).

The idea that portable buildings may not last for long, and of bringing long term adaptability and flexibility challenges designers to think about temporary locations with impermanent uses.

Taking advantage of new design tools and materials based on prefabrication/construction methodology, interactive design tools and decision-making systems are being developed. As the urban scene has become increasingly fractured and unreadable, new tools should be used to strengthen social ties in the community and to encourage a public dialog about the design of public space.

From the former ages the most crucial point and responsibility of design to the society have been face to face communication and the experience of space. Today, forced by virtuality and alternatives of co-presence in technology, physical locations have been altered as regards value.

On social level, the city is meshed with the society that produces it and therefore cannot be changed until society has itself radically altered. It's believed that the crisis in architecture may only be dealt with social negotiation. If not, it becomes a must to seek artificial reasoning in the field.

3. RE-CONSTRUCTING THE METROPOLITAN CITY AND DWELLER

Cities with all their diversities, complexities and need for expansion and regeneration move architectural/urban design into a new contextual situation. The main issue regarding the new context is the differentiation within the dwellers interpreting the metropolitan city. A research design has been made to analyze the multiple interpretations within the society while attempting a re-construction of the metropolitan city and dweller.

This study is focused on the problem of the decrease in the perception of environment due to constant changes regarding physical and social attributes. Even though design, today, has the tendency to extend its boundaries and seek to design 'potential' environments, people would create 'effective' ones. Hypothesis of the study is that people need defined places, places that are 'real' to them which they may imbue with meaning. It's believed that the findings would strengthen the hypothesis of the thesis that the crisis in architecture may only be dealt with social negotiation.

The reason of the research design is to observe the differentiations in multi-logue. Istanbul was taken as a case study because of being the oldest metropolitan city area of Turkey. The methodology of the research design is observation and survey. A standard survey form (appendix 1) was given to the samples. Data gathered (basic frequencies and distributions) is analyzed with the statistical program SPSS.

57 samples selected from different educational background, gender and ages in Istanbul were taken as the sampling frame of the study. The sampling frame was selected from the close surroundings of the author so as to observe the differentiation of interpretations from what has been evaluated so far. The number of participants was kept on a modest scale because it's believed that the multi-logue may never reach to a final end. The distribution of the sampling frame is tried to be gathered in a maximum variety.

The distribution of the sampling frame is summarized with Tables 3.1, 3.2, 3.3 and Figures 3.1, 3.2, 3.3:

Table 3.1: Gender Distribution of the Sampling Frame

	Frequency	Percent	Valid Percent	Cumulative Percent
Female	31	54,4	54,4	54,4
Male	26	45,6	45,6	100,0
Total	57	100,0	100,0	

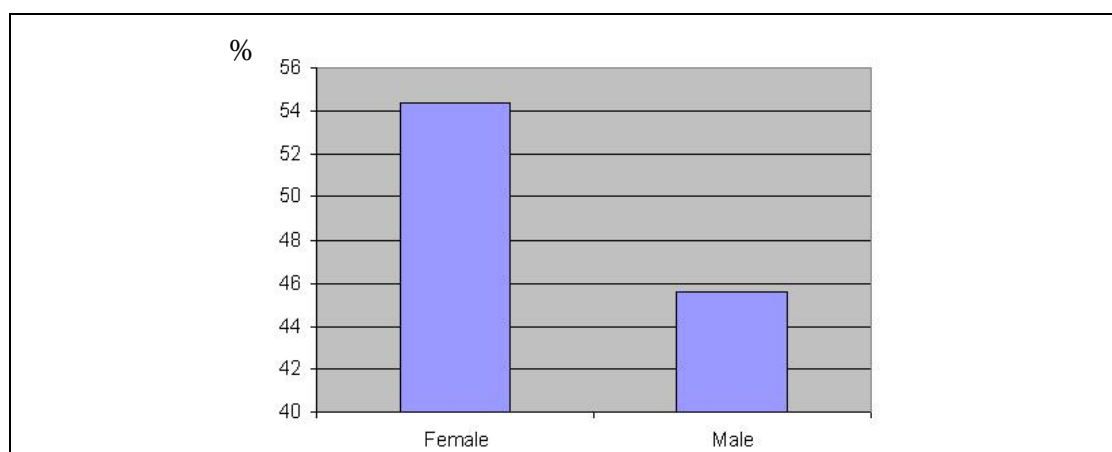


Figure 3.1: Gender Distribution of the Sampling Frame

Table 3.2: Educational Distribution of the Sampling Frame

	Frequency	Percent	Valid Percent	Cumulative Percent
Primary	7	12,3	12,3	12,3
High School	23	40,4	40,4	52,6
University	21	36,8	36,8	89,5
Masters/ PhD	6	10,5	10,5	100,0
Total	57	100,0	100,0	

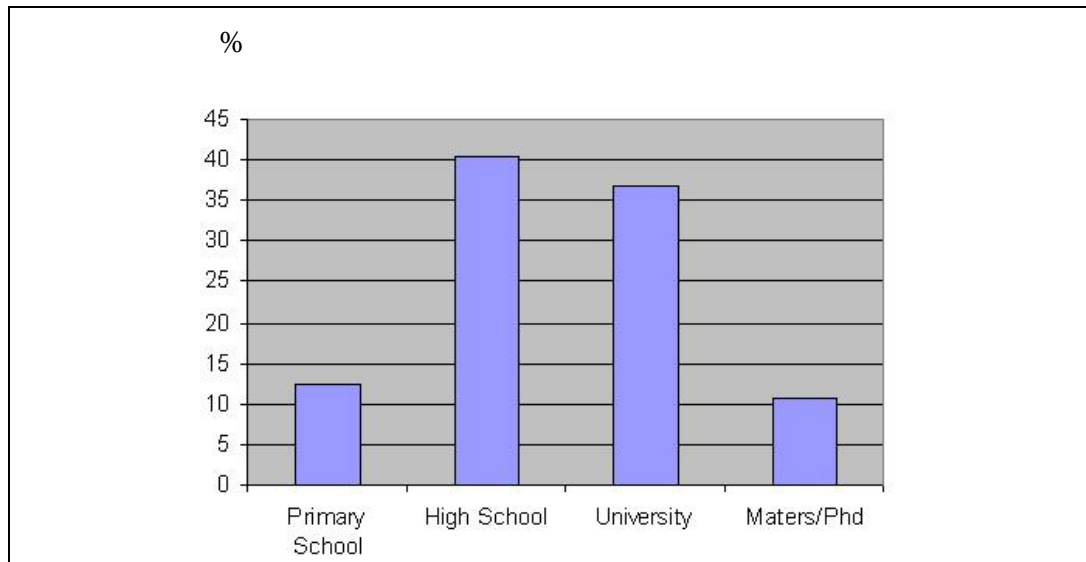


Figure 3.2: Educational Distribution of the Sampling Frame

The distribution shows that the educational background of the sampling frame is mainly high school and university graduates. Given that in the metropolitan cities, education has become more important, in a survey foreseeing the future; it's more suitable to have the sampling frame more educated. The findings reveal on a parallel basis.

Table 3.3: Age Distribution of the Sampling Frame

	Frequency	Percent	Valid Percent	Cumulative Percent
Below 15	1	1,8	1,8	1,8
16-25	26	45,6	45,6	47,4
26-35	20	35,1	35,1	82,5
36-45	6	10,5	10,5	93,0
Above 46	4	7,0	7,0	100,0
Total	57	100,0	100,0	

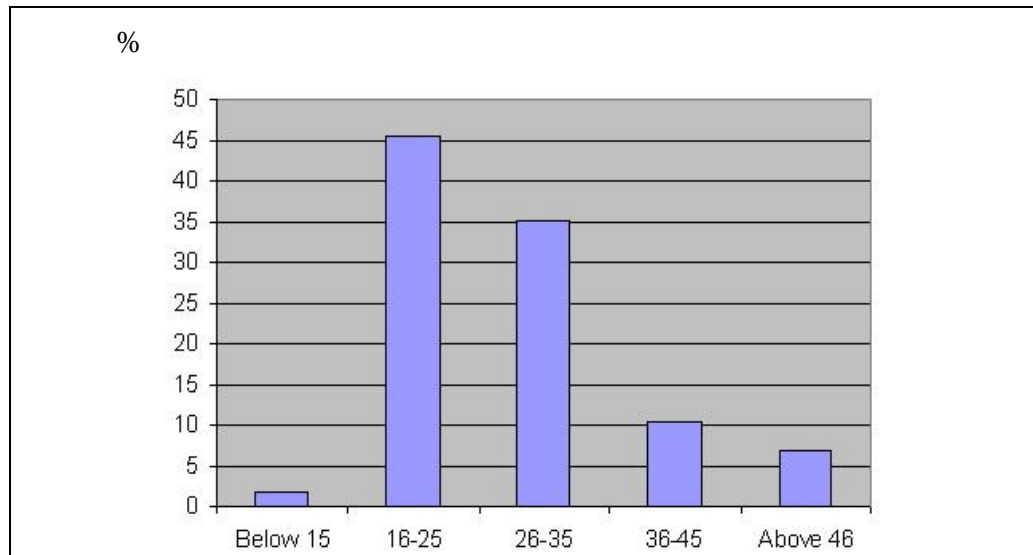


Figure 3.3: Age Distribution of the Sampling Frame

Sampling frame consisted people of different age, gender and educational-social status so as to have multiple interpretations from a large variety of views. Since each group/individual/dweller has his/her own way of reading, it's aimed to achieve multiple readings within the city.

Other questions in the survey may be summarized under these frames:

number of years lived in Istanbul, degree of content living in a metropolitan city, opportunities that make Istanbul preferable, preference of a small town to a metropolitan city if necessary occasions provided, qualities necessary in an ideal city, use rate of main facilities in a metropolitan city, concepts reminiscent to Istanbul, degree of importance within facilities regarding future metropolitan city, degree of content regarding cities becoming similar to each other, effectiveness in future's metropolitan cities as regards transport, home compared to hotel as means of accommodation, and preference within places of shopping.

Questions and findings regarding the multi-logue of the dweller with the metropolitan city are clarified as follows:

Table 2.4: Number of Years Lived in Istanbul

	Frequency	Percent	Valid Percent	Cumulative Percent
0-4 years	10	17,5	17,5	17,5
5-9 years	16	28,1	28,1	45,6
10-14 years	4	7,0	7,0	52,6
15 + years	27	47,4	47,4	100,0
Tot al	57	100,0	100,0	

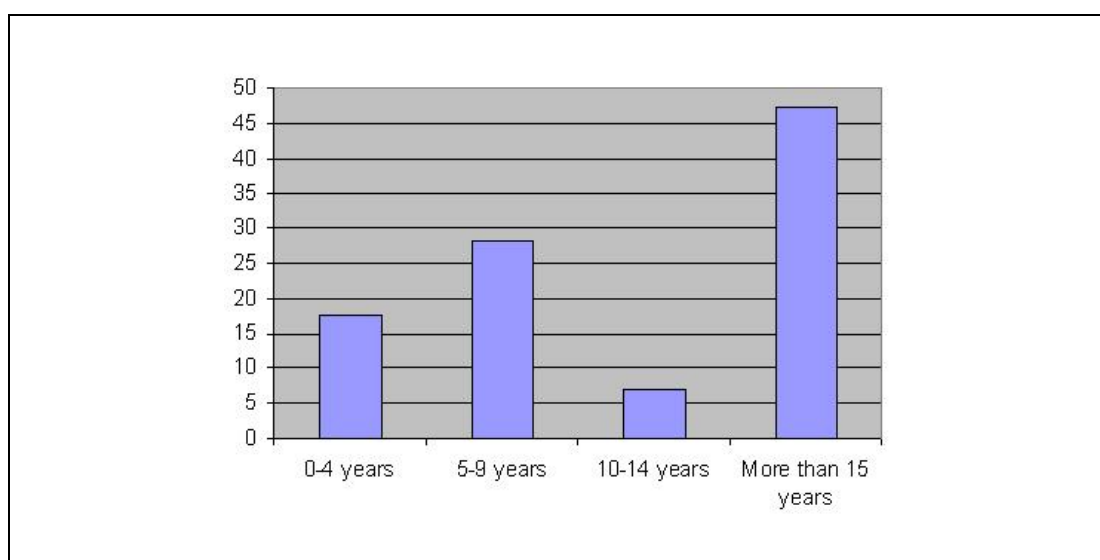


Figure 3.4: Number of Years Lived in Istanbul

About half of the sampling frame has lived in Istanbul for more than 15 years whereas newcomers form the 17.5 %

This distribution is seen as coherent to achieve variable results for the questions regarding multiple readings and interpretations on the metropolis comparing whether number of years lived in the city plays remarkable role in the results or not.

Table 3.5: Degree of Content Living in a Metropolitan City

	Frequency	Percent	Valid Percent	Cumulative Percent
Very content	7	12,3	12,3	12,3
Content	23	40,4	40,4	52,6
Neither Content nor Discontent	11	19,3	19,3	71,9
Discontent	10	17,5	17,5	89,5
Very Discontent	6	10,5	10,5	100,0
Total	57	100,0	100,0	

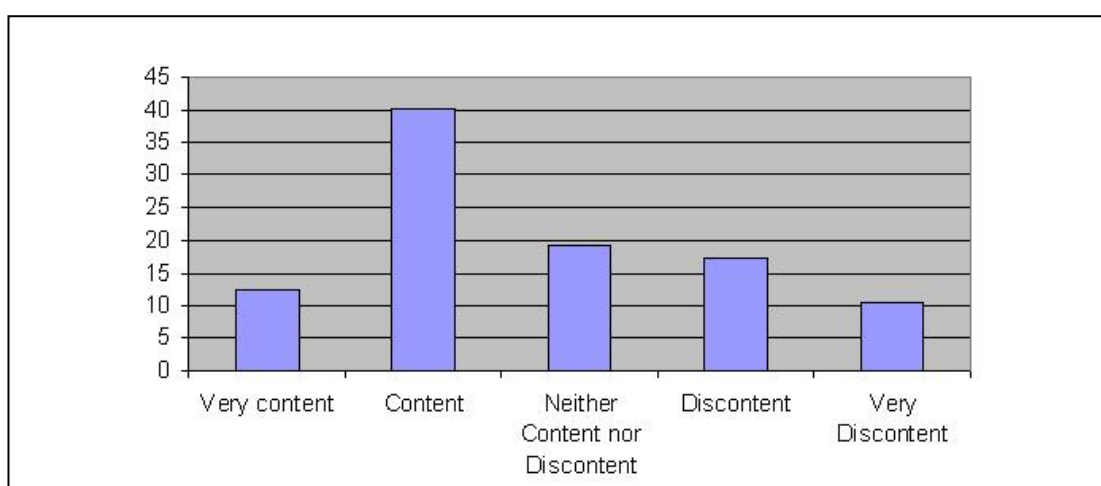


Figure 3.5: Content Living in a Metropolitan City

The distribution of having about half of the percentage content, the quarter discontent and 11 % making no difference is believed to be a coherent percentage achieving reliable data on issues regarding the metropolis.

Table 3.6: Cross tabulation 1 - Number of years lived in Istanbul with Degree of content living in a metropolitan city

	Number of years lived in Istanbul				
Degree of content living in a metropolitan city	0-4 years	5-9 years	10-14 years	15+ years	Total
Very content	1	2		4	7
Content	5	8	2	8	23
Neither Content nor Discontent	1	4		6	11
Discontent	2	1	2	5	10
Very Discontent	1	1		4	6
	10	16	4	27	57

As seen in the cross tabulation, about half of the dwellers of the metropolitan city are content that they have lived in this city. The table reveals the fact that the content factor does not necessarily depend on the time spent lived in the city. From this approach, it may be claimed that the number of dwellers prefer living in metropolitan cities would continue increasing in recent future.

Table 3.7: Preference of a Small Town to a Metropolitan City if Necessary Work Occasions Provided

	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	44	77,2	77,2	77,2
No	13	22,8	22,8	100,0
Total	57	100,0	100,0	

Table 3.8: Preference of a Small Town to a Metropolitan City if Necessary Health Occasions Provided

	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	40	70,2	70,2	70,2
No	17	29,8	29,8	100,0
Total	57	100,0	100,0	

Table 3.9: Preference of a Small Town to a Metropolitan City if Necessary Educational Occasions Provided

	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	39	68,4	68,4	68,4
No	18	31,6	31,6	100,0
Total	57	100,0	100,0	

Table 3.10: Preference of a Small Town to a Metropolitan City if Necessary Social Occasions Provided

	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	42	73,7	73,7	73,7
No	15	26,3	26,3	100,0
Total	57	100,0	100,0	

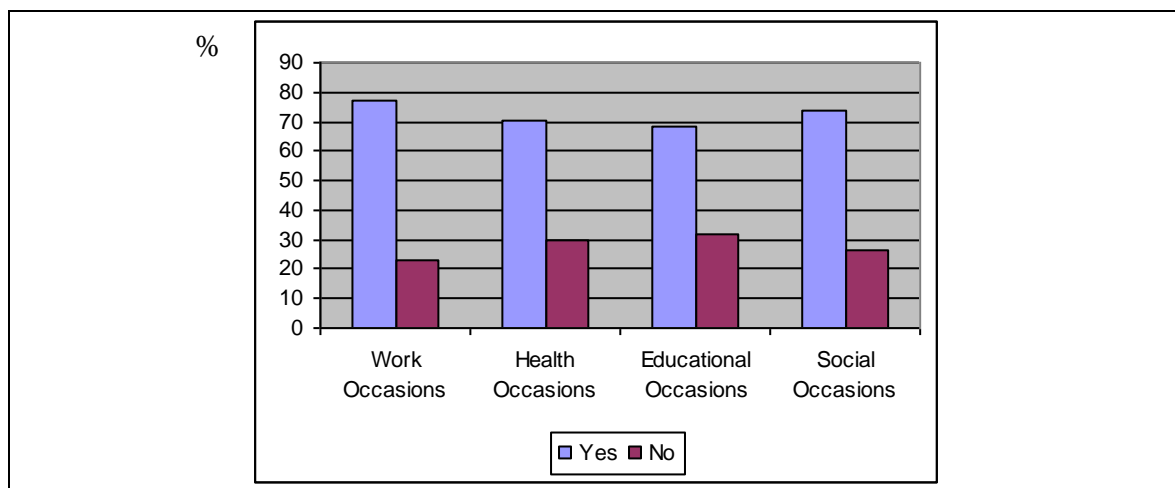


Figure 3.6: Preference of a Small Town to a Metropolitan City if Necessary Occasions Provided

The question is seen as critical measuring the reason of choosing the metropolis as the dwelling place. The results that in each assumption the percentage preferring to live in a smaller town is between 70-75 %. The findings reveal that the reason for dwelling in the city does not depend necessarily on attributes regarding content and aesthetic concern on architectural or urban qualities, but the occasions city offers to its dwellers. The results show that what urban life is offering is not sufficient for the dwellers for their preference to live in the city.

Table 3.11: Cross tabulation 2 - Preference of a Small Town to a Metropolitan City if Necessary Work Occasions Provided with Degree of Content Living in a Metropolitan City

	Preference of a Small Town to a Metropolitan City if Necessary Work Occasions Provided		
Degree of Content	Yes	No	Total
Very content	4	3	7
Content	15	8	23
Neither Content nor Discontent	10	1	11
Discontent	10		10
Very Discontent	5	1	6
	44	13	57

Table 3 12: Gross tabulation 3 - Preference of a Small Town to a Metropolitan Gty if Necessary Health Occasions Provided with Degree of Content Living in a Metropolitan Gty

	Preference of a Small Town to a Metropolitan Gty if Necessary Health Occasions Provided		
Degree Of Content	Yes	No	Total
Very content	5	2	7
Content	14	9	23
Neither Content nor Discontent	8	3	11
Discontent	7	3	10
Very Discontent	6		6
	40	17	57

Table 3 13: Gross tabulation 4 - Preference of a Small Town to a Metropolitan Gty if Necessary Work Occasions Provided with Degree of Content Living in a Metropolitan Gty

	Preference of a Small Town to a Metropolitan Gty if Necessary Educational Occasions Provided		
Degree Of Content	Yes	No	Total
Very content	5	2	7
Content	14	9	23
Neither Content nor Discontent	8	3	11
Discontent	6	4	10
Very Discontent	6		6
	39	18	57

Table 3.14: Cross tabulation 5 - Preference of a Small Town to a Metropolitan City if Necessary Work Occasions Provided with Degree of Content Living in a Metropolitan City

	Preference of a Small Town to a Metropolitan City if Necessary Social Occasions Provided		
Degree of Content	Yes	No	Total
Very content	5	2	7
Content	15	8	23
Neither Content nor Discontent	10	1	11
Discontent	7	3	10
Very Discontent	5	1	6
	42	15	57

Regarding the causal relation between being currently content living in the city and preferring a smaller town to living if same occasions (work, health, educational, social) provided reveals that people tend to live in the metropolis not for the fact that they find places meaningful or that territory-belonging are determinant factors of this issue. From this point of view it may be argued that enabled a better distribution of occasions to places, metropolitan cities would not necessarily grow in the same accelerated rate regarding population.

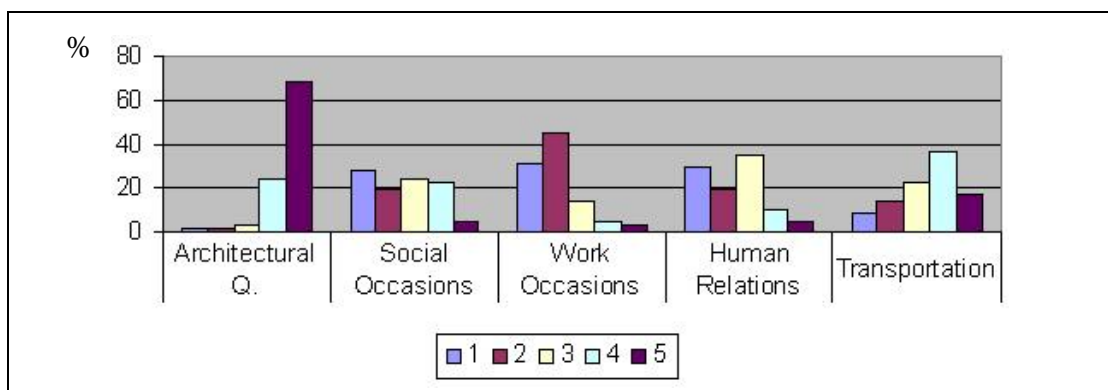


Figure 3.7 Qualities Necessary in an Ideal City Regarding Their Importance (scale: 1 most important to 5 least important)

The results reveal that architectural and urban concerns of the dwellers are highly low (3.5% choosing architecture to be important in their ideal city and 22.8% choosing transport as important). It's seen that what dwellers search in their ideal city is more commonly social and work occasions.

The results also strengthen the hypothesis of the previous question that dwellers would choose to live in a smaller town if same occasions were provided. The aesthetics or urban concern does not seem to play remarkable role regarding dwelling. The findings reveal that concepts regarding territory and belonging depend more on social attributes. It's also remarkable that people would like to be in confidence regarding financial issues living in their ideal city as much as they concern social occasions.

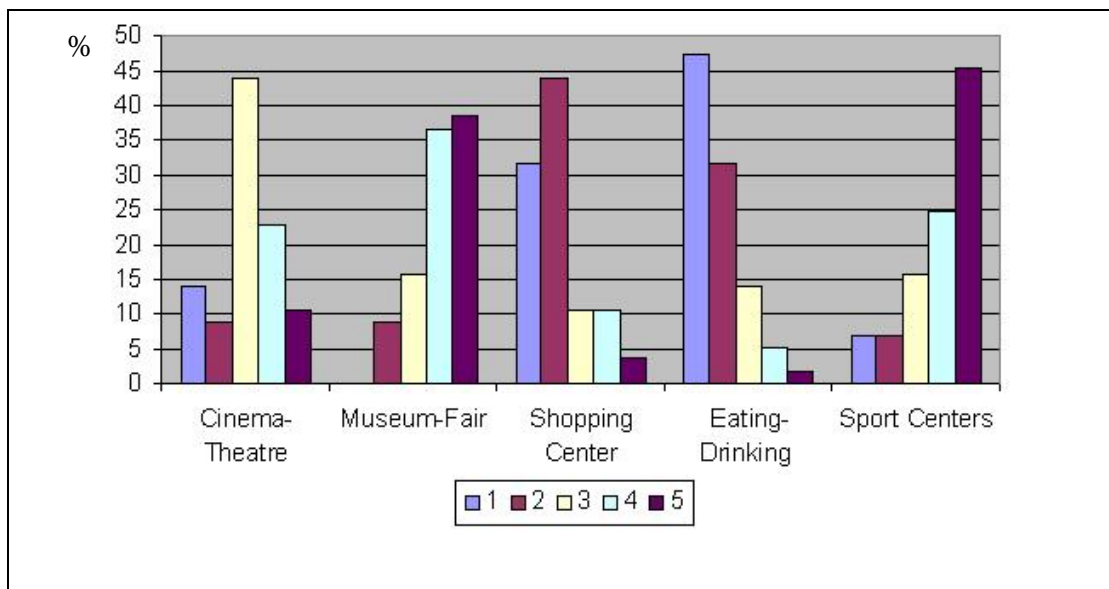


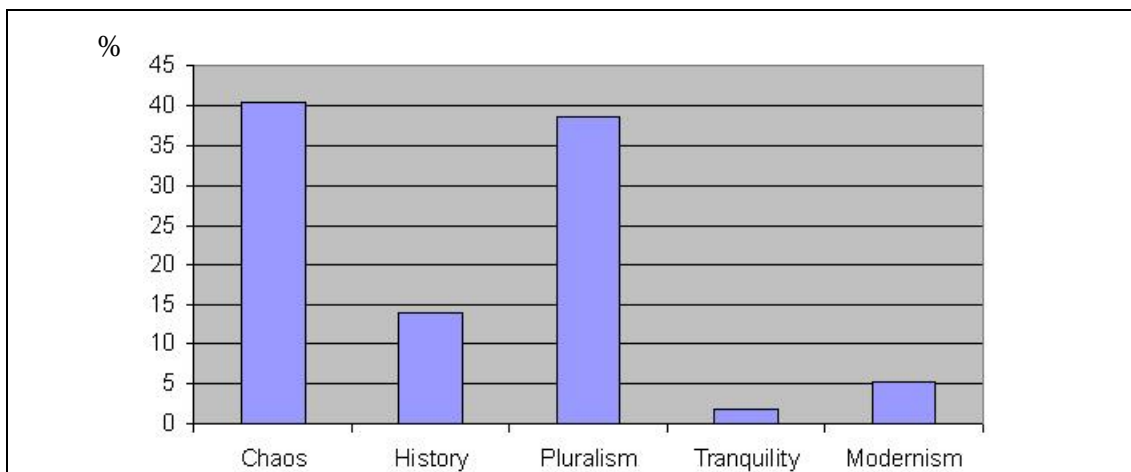
Figure 3.8: Use Rate of Main Facilities in a Metropolitan City
(scale: 1 most used to 5 least used)

The result shows that use rate among functional units within the city cultural attributes have a very low percentage, whereas the highest is that of eating-drinking units and shopping centers.

The results having the demand rate at such a high percentage support the idea that on urban level there is more and more an increase in the construction of shopping centers and catering units whereas cultural facilities are not considered at such a high rate. The results give clue to question ourselves on this decrease regarding the demand and use rate on cultural facilities, and the increase in other entertainment facilities as shopping and eating/drinking.

Table 3 15: Concepts Reminiscent to Istanbul

	Frequency	Percent	Valid Percent	Cumulative Percent
Chaos	23	40,4	40,4	40,4
History	8	14,0	14,0	54,4
Pluralism	22	38,6	38,6	93,0
Tranquility	1	1,8	1,8	94,7
Modernism	3	5,3	5,3	100,0
Total	57	100,0	100,0	

**Figure 3 9: Concepts Reminiscent to Istanbul**

The results reveal that about 80 % of the sampling frame chose chaos and pluralism as concepts reminding the mof Istanbul. The division between these two attributes is seen as equal which shows that about half of the dwellers find the variety in the metropolitan city as a positive quality, whereas the other choosing chaos find it more difficult to deal with. That the percentage of modernism stays only at 5.3 % reveals that the metropolitan city, even being chosen as the dwelling place for the modern occasions it offers to its inhabitants, in total modernism stays much beyond variety in comparison from dweller's point of view.

Table 3 16 Degree of Importance within Facilities of Future Metropolitan City

	Frequency	Percent	Valid Percent	Cumulative Percent
House	11	19,3	19,3	19,3
Multi National Offices	22	38,6	38,6	57,9
Airport	6	10,5	10,5	68,4
Metro	10	17,5	17,5	86,0
Shopping Mall	2	3,5	3,5	89,5
Social Spaces	6	10,5	10,5	100,0
Total	57	100,0	100,0	

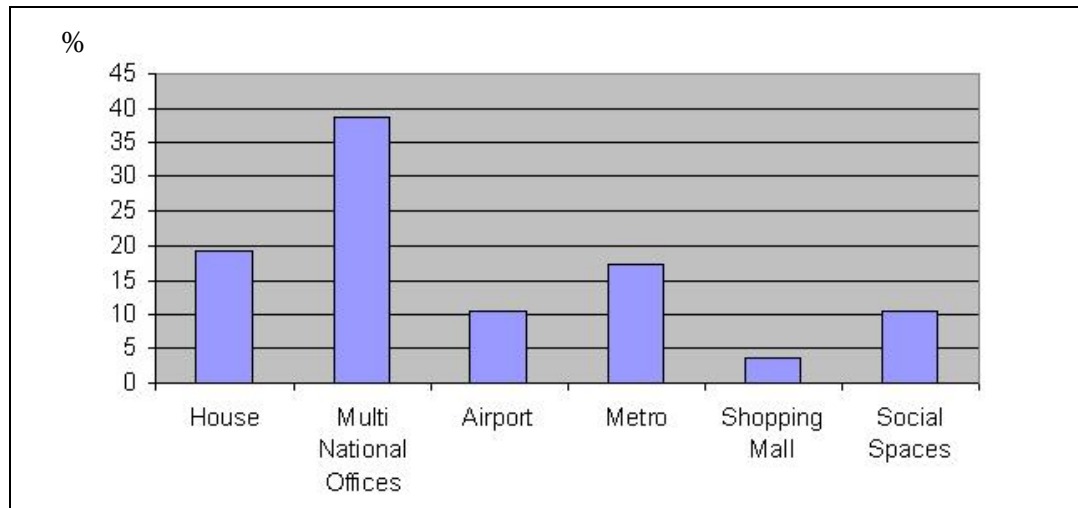


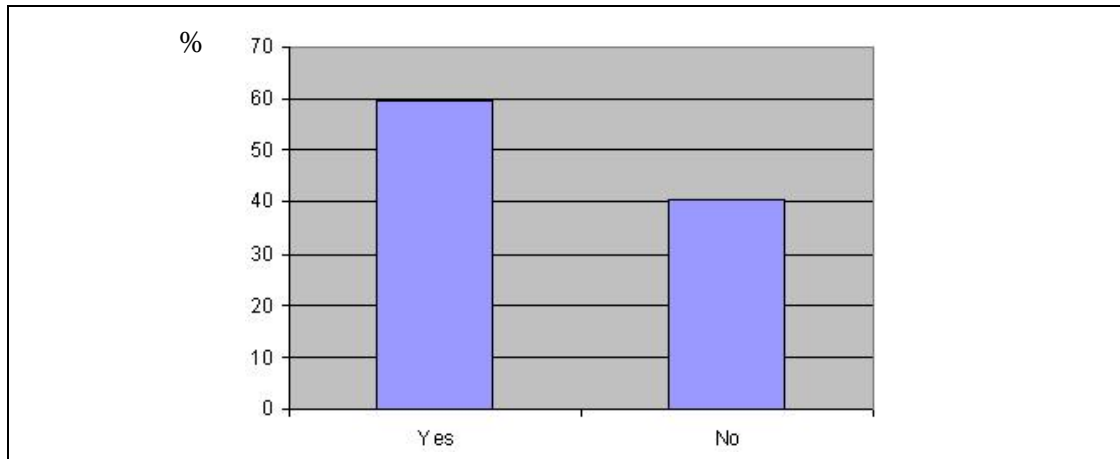
Figure 3 10 Degree of Importance within Facilities of Future Metropolitan City

Among the spaces chosen to be more important in the future than it's today the highest percentage is that of multi national offices. Others also have a coherent distribution.

It may be claimed that based on the data gathered from the survey the future's metropolitan city would still be based on coherent zoning principles.

Table 3 17: Future Prediction about Cities Resembling Each Other In the Future

	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	34	59,6	59,6	59,6
No	23	40,4	40,4	100,0
Total	57	100,0	100,0	

**Figure 3 11:** Future Prediction about Cities Resembling Each Other in the Future**Table 3 18:** Degree of Content Regarding Cities Becoming Similar To Each Other

		Frequency	Percent	Valid Percent	Cumulative Percent
Invalid		23	40,4	40,4	40,4
	Positive	19	33,3	33,3	73,7
	Negative	15	26,3	26,3	100,0
	Total	57	100,0	100,0	

The results, in accordance with the previous ones reveal the fact that urban attributes regarding visual dimension is not so determinant for the dwellers. Among 59.6% choosing that cities would resemble each other in the future, more than half of the sampling frame find the resemblances on visual dimension of future cities as positive.

Table 3.19: Comparison Regarding Effectiveness in Transport in Future Metropolitan Cities

	Frequency	Percent	Valid Percent	Cumulative Percent
Mass Transport	44	77,2	77,2	77,2
Private Vehicles	13	22,8	22,8	100,0
Total	57	100,0	100,0	

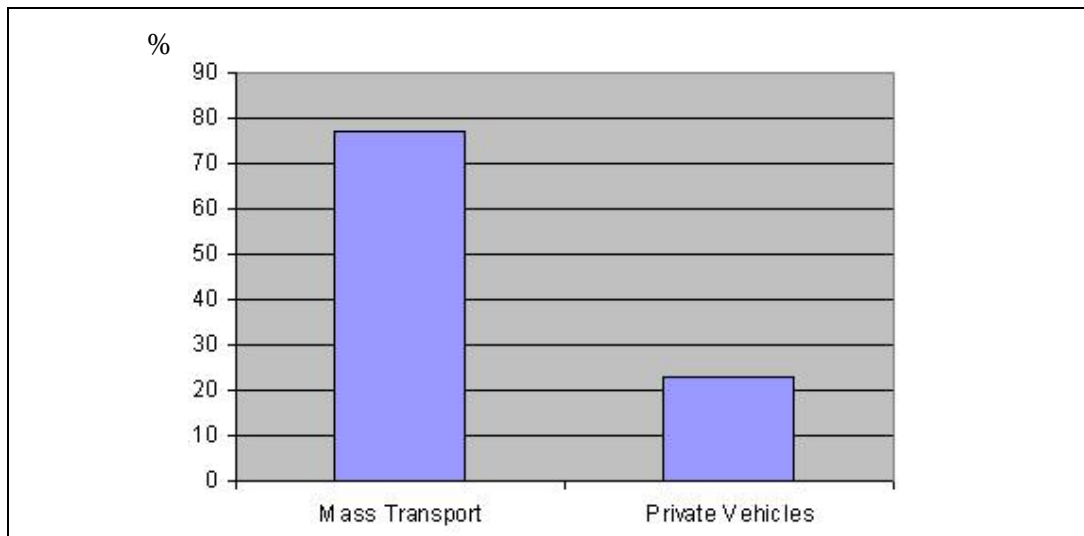


Figure 3.12: Comparison Regarding Effectiveness in Transport in Future Metropolitan Cities

The results revealing that dwellers would prefer mass transport to be more effective in the future show that dwellers have concern regarding transportation issues in the metropolis and would not necessarily use their private vehicles if the effectiveness is gained via mass transport.

Table 3 20: Home Compared To Hotel as Means of Accommodation

	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	7	12,3	12,3	12,3
No	50	87,7	87,7	100,0
Total	57	100,0	100,0	

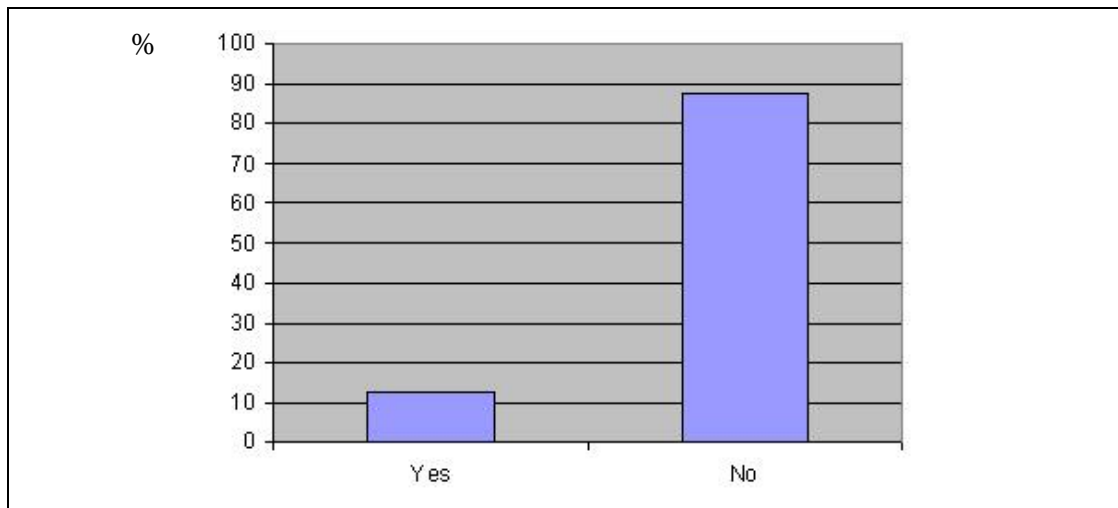


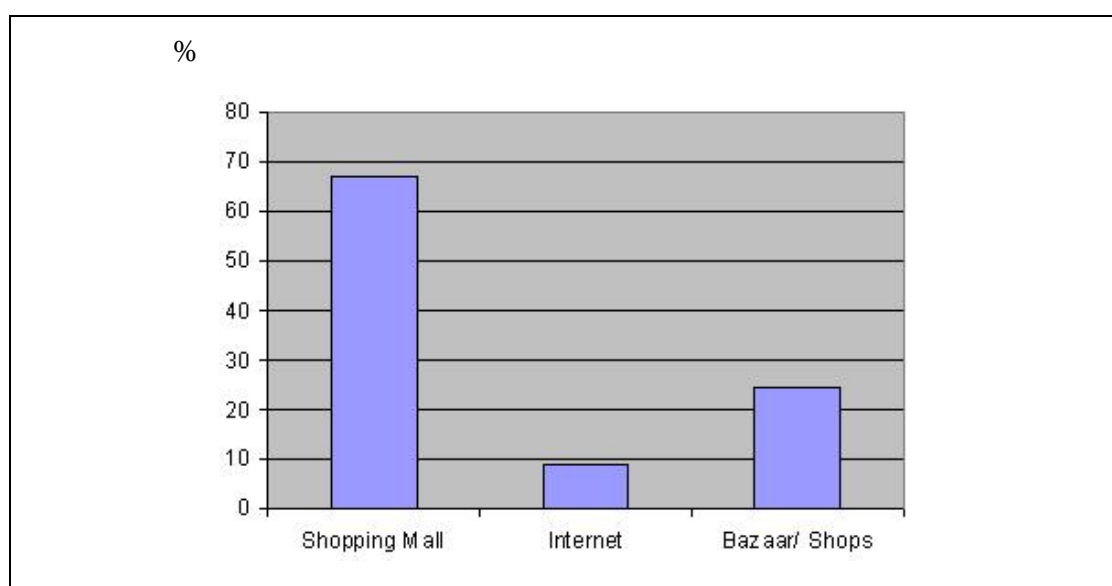
Figure 3 13: Home Compared to Hotel as Means of Accommodation

In the age we live, we experience being individuals of a society of generalized communication and plurality of cultures. Living in a pluralistic world, dwellers experience freedom as a continual oscillation between belonging and disorientation. Driven by globalization, as metropolitan cities become more and more pluralistic, multi national headquarters and alternatives to working have become present. This forced a new order for those working in multi national offices. In theory, it's argued that a new system of being in different places and experiencing co-presence may have result new approaches to belonging and territory in the view of dwellers.

However, the results reveal that regarding territory and belonging items, people would still have certain concerns refusing to live in a hotel if necessary financial occasions are provided.

Table 3.21: Preference within Places of Shopping

	Frequency	Percent	Valid Percent	Cumulative Percent
Shopping Mall	38	66,7	66,7	66,7
Internet	5	8,8	8,8	75,4
Bazaar/ Shops	14	24,6	24,6	100,0
Total	57	100,0	100,0	

**Figure 3.14:** Preference within Places of Shopping

In accordance with previous questions the results reveal that shopping centers would continue to be remarkable in the city as being feasible to be constructed. That people choosing internet sources remain only at 8.8% reveal that the effective use of internet regarding shopping is not yet that effective.

The reason for website design not to be so effective is that website design requires an awareness and vocabulary that for many is an unfamiliar one. Website design for a retailer (Figure 3.15, 3.16) has no similarity to building a three dimensional shop. Since there is no physical space with which to deal, this facet of design is dictated purely by information and speed of use; it needs to be expandable, intelligent and provide an easy way for customers of making a purchase.

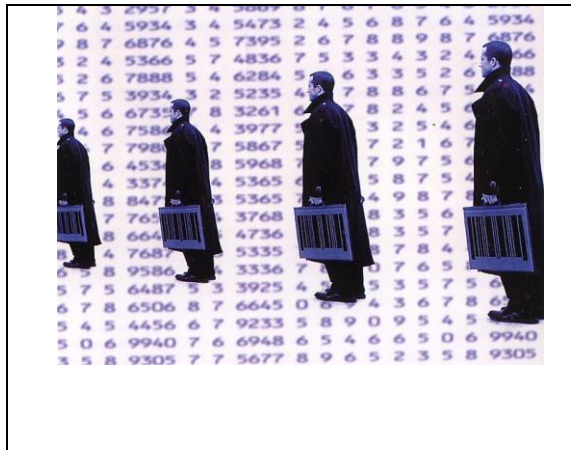


Figure 3 15: Man with barcode briefcase (computer generated image, Michelle Sal mien)



Figure 3 16: Laptop computer as a fashion accessory

In conclusion, the survey made in the metropolitan city regarding not only the physical/visual dimension, but also the social basis, has supported the hypothesis in accordance with the title of the thesis from multiple views, through multiple readings within the city. The survey revealed how the society sees, interprets the metropolitan city and how they may/ may not integrate with what design offers the foresight the future is not entirely parallel.

People need defined places, places that are 'real' to them which they may imbue with meaning. Even though design, today has the tendency to extend its boundaries and seek to design 'potential' environments, people would create 'effective' ones. This is the reason why it's believed that the crisis in architecture may only be dealt with social negotiation. If not it becomes a must to seek constantly artificial reasoning.

4. DISCUSSION AND CONCLUSION

The physical networks mediate the mobile social space of the city so that physical urban space is not simply a container of social details but also an organizer and locator. The change in the definition of architecture has usually been a matter of boundaries. A change in the theory occurs, yet the ontological premises stay the same.

The monotony of order and risks which may result from randomness and disorder has always been on the agenda regarding architecture and related disciplines. In the age we live rational logic of traditional science remains insufficient explaining new emerging metaphors. The reason for this is that enabled and driven by informationalism what society understands and appropriates in small does not progress parallel to the evaluations in big. Raban (1974) states that city is defined mainly with the production of spectacles and images. From this approach, he describes city as a bazaar of styles, an encyclopedia in which any type of hierarchy or likeness is being dissolved. City is a stage, a landscape of urban events, on which successive scenarios are cut, overlapped, reversed, and replayed. Perceptions of time and place are stitched by the interplay of different characters and the urban performances of different episodes at various locations. The excitement of the city dwellers is coming from themselves being the audience and performers, both the choreographers and actors, both the creators and the entertainers. What the city differs from the actual stage in theater is that, the urban events on show are composed by both rehearsed and impromptu plays, both planned and serendipitous pieces.

Architecture today is in a transition process in which it shifts from pragmatic approaches where form follows function to flexible arrangements, from form centered designs to an adventure of creating meaningful places which are constantly open to new experiences and which depend on physical and social phenomenon. In this concept, the relation of architecture with philosophy should be re-evaluated.

If philosophy is a concept play changing in such small processes that may not be experienced, and architecture is a mimetic execution trying to keep in step with this accelerated play, then this should be regarded as a new phenomenon. Probably this contradictory cooperation should still exist. However, what is important is whether the society still demanding for places to be imbued with meaning and finding it impossible to experience this play would approve this or not. The only common template on which a real relation between architecture and philosophy is possible is of experience. The only provision for philosophy, history and architecture is to communicate with society and to rescue it from consumption mass is the existence of experience (Akin, 2000).

In this study which sees urban design as rather an integrative process than just as the physical or visual appearance of development, the problem of decline in the interaction between city and society was taken as the broad problem area. It was believed that while urban design's boundaries may often be fuzzy, the heart of its concern is about making places for people. The hypotheses of the study were that the city is meshed with the society that produces it and therefore cannot be changed until society has itself radically altered. It's believed that the crisis in architecture may only be dealt with social negotiation. If not, it becomes a must to seek artificial reasoning in the field. Through study, this reasoning of architecture is examined through interdisciplinary fields: history, sociology, and philosophy. Analyzing the change in the contemporary urban context, outlined and discussed referring to modernization, the multi-logic between the city and society is reevaluated using deconstruction as methodology, as a tool for questioning the theory in order to comprehend the problem.

As experience is the only common template to ease the rediscovery of the multi-logic of the city and dweller, in this challenging adventure, designer should be conscious about the fact that contrary to linguistics which it references, his art does not depend on causeless signifiers.

To rescue experience from the invasion of consumption should be one of the main responsibilities of his discipline.

In this panorama, any metropolitan planning should be dynamic; accordingly, aiming only to give common templates and strategies for metropolitan cities.

Led by a variety of different forms and surfaces, in the process where we discuss the boundaries of creativity, the dweller is in difficulty perceiving and controlling the images of chaotic, pluralist space. (Figure 4.1) In consequence, the designer's target

should be to reach coherence regarding city identity and to create potential environments which would ease the multi-logue of the city with the dweller to be meaningful.



Figure 4 1: The City and The Dweller (Herblock and others, 1999)

The assemblage of the fragments in the collage as explained by Rowe and Koetter is similar to bull head/ bicycle saddle painting of Picasso (Figure 4. 2) in which he drew a bull head by using a bicycle saddle aiming there would be someday a reverse metamorphosis and bull head would be a bicycle saddle.

If so, in such a speed of constant metamorphosis, what is real? How may we montage the fragments? Where stand the urban designer and the Being?

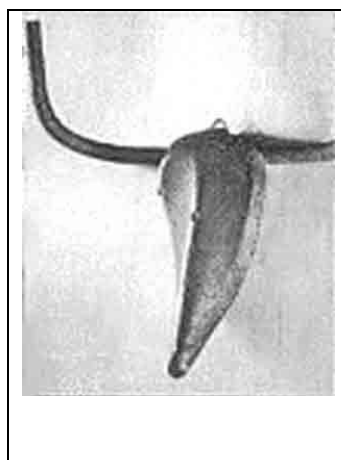


Figure 4 2: Bull head/ Bicycle Saddle, Picasso

In a study using deconstruction as a tool, as is proposed by the ideology whose target is to put forward and evaluate the data rather than suggesting an ideal solution, there probably is, no truths but just interpretations.

In this frame, the conclusion of the thesis would have the questions it's trying to answer open to discussion, subjective interpretations and new questions to be added:

What is the metropolitan city? Agglomerations? 'What is the city but the people?' said Shakespeare; does this concept still remain constant? If so, how? Socially, is the metropolitan city a mosaic of isolated little worlds, made up of people of different cultural origin, who do not interact with each other? Or is it a scene of cultural interaction and exchange? How as planners and designers should we conceive of and convey newly built environments with a rich mix of urbanity? How can we deconstruct urban spaces to provide potentials for future development, with flexibility to accommodate various images? Who writes the city? Who reads it? What is human culture in an urban context? How it fragments or manipulates in different social contexts? How are we to define and classify city texts?

The meaning we search is currently unavailable.

DE- CON - STRUCT ...

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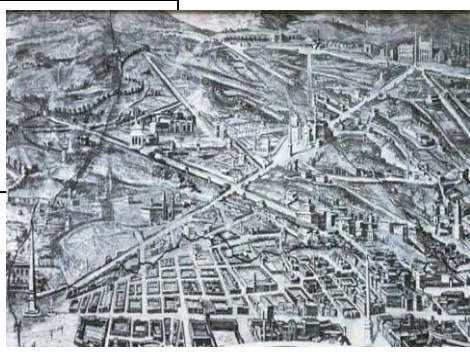
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APPENDIX 1

Degree of Content / Questionnaire

1) Gender <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; text-align: center;">Female</td> <td style="width: 50%; text-align: center;">Male</td> </tr> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">2</td> </tr> </table>					Female	Male	1	2										
Female	Male																	
1	2																	
2) Education <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 20%;">No Education</td> <td style="width: 20%;">Primary School</td> <td style="width: 20%;">High School</td> <td style="width: 20%;">University</td> <td style="width: 20%;">Master/Phd</td> </tr> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">2</td> <td style="text-align: center;">3</td> <td style="text-align: center;">4</td> <td style="text-align: center;">5</td> </tr> </table>					No Education	Primary School	High School	University	Master/Phd	1	2	3	4	5				
No Education	Primary School	High School	University	Master/Phd														
1	2	3	4	5														
3) Age <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 20%;">Below 15</td> <td style="width: 20%;">16-25</td> <td style="width: 20%;">26-35</td> <td style="width: 20%;">36-45</td> <td style="width: 20%;">Above 46</td> </tr> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">2</td> <td style="text-align: center;">3</td> <td style="text-align: center;">4</td> <td style="text-align: center;">5</td> </tr> </table>					Below 15	16-25	26-35	36-45	Above 46	1	2	3	4	5				
Below 15	16-25	26-35	36-45	Above 46														
1	2	3	4	5														
4) How many years have you lived in Istanbul? <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">0-4</td> <td style="width: 50%;">1</td> </tr> <tr> <td>5-9</td> <td>2</td> </tr> <tr> <td>10-14</td> <td>3</td> </tr> <tr> <td>15 +</td> <td>4</td> </tr> </table>					0-4	1	5-9	2	10-14	3	15 +	4						
0-4	1																	
5-9	2																	
10-14	3																	
15 +	4																	
5) Are you content that you live in a metropolitan city? <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">Very content</td> <td style="width: 50%;">1</td> </tr> <tr> <td>Content</td> <td>2</td> </tr> <tr> <td>Neither Content nor Discontent</td> <td>3</td> </tr> <tr> <td>Discontent</td> <td>4</td> </tr> <tr> <td>Very Discontent</td> <td>5</td> </tr> </table>					Very content	1	Content	2	Neither Content nor Discontent	3	Discontent	4	Very Discontent	5				
Very content	1																	
Content	2																	
Neither Content nor Discontent	3																	
Discontent	4																	
Very Discontent	5																	
6) If you are provided necessary occasions you want would you prefer living in a small town to living in Istanbul? <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">Yes</td> <td style="width: 50%;">No</td> </tr> <tr> <td>Work</td> <td>1</td> </tr> <tr> <td>Health</td> <td>1</td> </tr> <tr> <td>Education</td> <td>1</td> </tr> <tr> <td>Social</td> <td>1</td> </tr> </table>					Yes	No	Work	1	Health	1	Education	1	Social	1				
Yes	No																	
Work	1																	
Health	1																	
Education	1																	
Social	1																	
7) Would you enumerate the qualities you think are necessary in your ideal city regarding importance? (1 most important, 5 least important) <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">Architectural Qualities</td> <td style="width: 50%;"></td> </tr> <tr> <td>Social Occasions</td> <td></td> </tr> <tr> <td>Work Occasions</td> <td></td> </tr> <tr> <td>Human Relations</td> <td></td> </tr> <tr> <td>Transport</td> <td></td> </tr> </table>					Architectural Qualities		Social Occasions		Work Occasions		Human Relations		Transport					
Architectural Qualities																		
Social Occasions																		
Work Occasions																		
Human Relations																		
Transport																		
8) Would you enumerate the following buildings regarding your use rate? <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">Cinema-Theatre</td> <td style="width: 50%;"></td> </tr> <tr> <td>Museum Fair</td> <td></td> </tr> <tr> <td>Shopping Center</td> <td></td> </tr> <tr> <td>Eating-Drinking</td> <td></td> </tr> <tr> <td>Sport Centers</td> <td></td> </tr> </table>					Cinema-Theatre		Museum Fair		Shopping Center		Eating-Drinking		Sport Centers					
Cinema-Theatre																		
Museum Fair																		
Shopping Center																		
Eating-Drinking																		
Sport Centers																		
9) Which of these concepts reminds you of Istanbul? <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">Chaos</td> <td style="width: 50%;">1</td> </tr> <tr> <td>History</td> <td>2</td> </tr> <tr> <td>Plurality</td> <td>3</td> </tr> <tr> <td>Tranquility</td> <td>4</td> </tr> <tr> <td>Modernism</td> <td>5</td> </tr> </table>					Chaos	1	History	2	Plurality	3	Tranquility	4	Modernism	5				
Chaos	1																	
History	2																	
Plurality	3																	
Tranquility	4																	
Modernism	5																	
10) Which of the following buildings/spaces do you think will be more important in the future city than it's today? <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">House</td> <td style="width: 50%;">1</td> </tr> <tr> <td>Multi national headquarters</td> <td>2</td> </tr> <tr> <td>Airport</td> <td>3</td> </tr> <tr> <td>Metro</td> <td>4</td> </tr> <tr> <td>Museum</td> <td>5</td> </tr> <tr> <td>Shopping Center</td> <td>6</td> </tr> <tr> <td>Social Spaces</td> <td>7</td> </tr> </table>					House	1	Multi national headquarters	2	Airport	3	Metro	4	Museum	5	Shopping Center	6	Social Spaces	7
House	1																	
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11) Do you think in future cities would look like each other? <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">Yes</td> <td style="width: 50%;">No</td> </tr> <tr> <td>1</td> <td>2</td> </tr> </table> <p style="font-size: small;">(if given 2 (no) as an answer, continue with question 13)</p>					Yes	No	1	2										
Yes	No																	
1	2																	
12) How would you find the idea that the city in which you live is a part of this resemblance? <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">Positive</td> <td style="width: 50%;">Negative</td> </tr> <tr> <td>1</td> <td>2</td> </tr> </table>					Positive	Negative	1	2										
Positive	Negative																	
1	2																	
13) Which of the following transport would you prefer to be more effective in the future? <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">Public Transport</td> <td style="width: 50%;">1</td> </tr> <tr> <td>Private Vehicles</td> <td>2</td> </tr> </table>					Public Transport	1	Private Vehicles	2										
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14) Would you like to live in a hotel if you are provided the necessary financial occasions? <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">Yes</td> <td style="width: 50%;">No</td> </tr> <tr> <td>1</td> <td>2</td> </tr> </table>					Yes	No	1	2										
Yes	No																	
1	2																	
15) From which of the following do you like to do your shopping regarding a product you may find in each? <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">Shopping Center</td> <td style="width: 50%;">1</td> </tr> <tr> <td>Internet</td> <td>2</td> </tr> <tr> <td>Bazaar/Shops</td> <td>3</td> </tr> </table>					Shopping Center	1	Internet	2	Bazaar/Shops	3								
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CURRICULUM VITAE

Yeşim Duygu Ergüney was born in Istanbul, in 1980. After graduating from Nisantasi Anatolian High School in 1998, she entered Istanbul Technical University, Architecture Department. In 2001 she won Young Student Competition Mention Award. In 2003, she started her master education in the same university. During her education she attended national and international workshops. Among her research interests are social basis of design, transnational infrastructures, culture-urban relations and environmental behavior studies. She is currently working in a German project management company, architecture and project development department.